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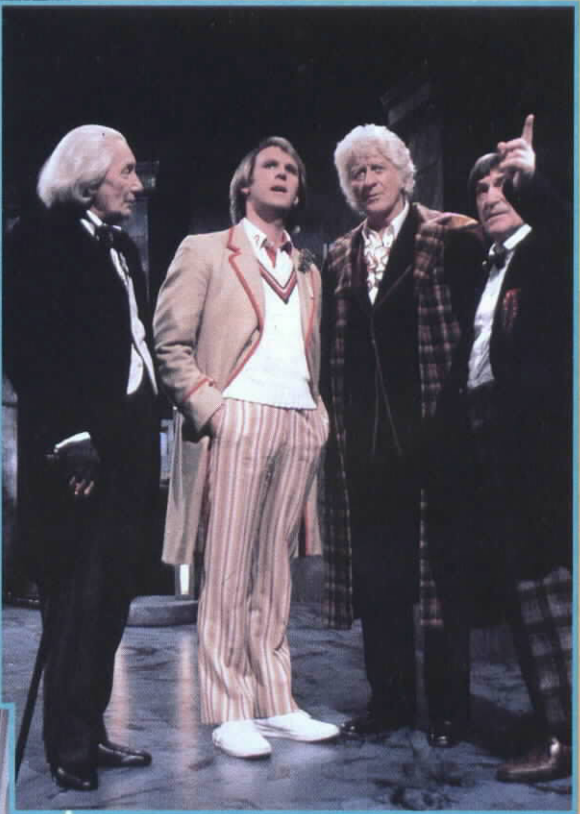

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DOCTOR WHO MAGAZINE™

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Discover all there is to know in this definitive guide - *The 1992 Doctor Who Magazine Winter Special.*
On sale 3rd December 1992
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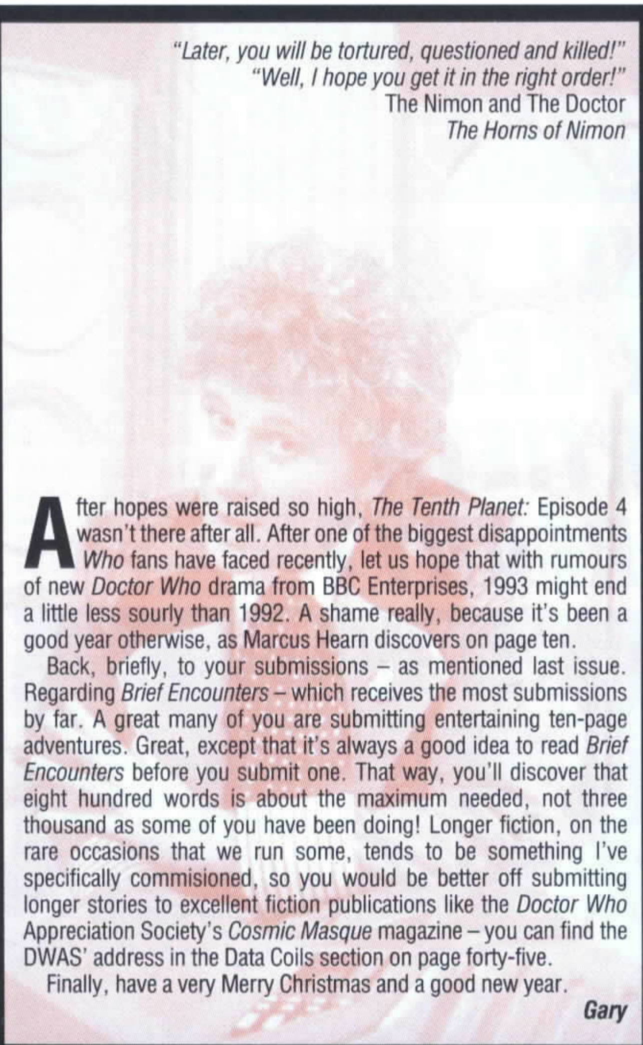


"Later, you will be tortured, questioned and killed!"
"Well, I hope you get it in the right order!"
The Nimon and The Doctor
The Horns of Nimon

After hopes were raised so high, *The Tenth Planet:* Episode 4 wasn't there after all. After one of the biggest disappointments *Who* fans have faced recently, let us hope that with rumours of new *Doctor Who* drama from BBC Enterprises, 1993 might end a little less sourly than 1992. A shame really, because it's been a good year otherwise, as Marcus Hearn discovers on page ten.

Back, briefly, to your submissions – as mentioned last issue. Regarding *Brief Encounters* – which receives the most submissions by far. A great many of you are submitting entertaining ten-page adventures. Great, except that it's always a good idea to read *Brief Encounters* before you submit one. That way, you'll discover that eight hundred words is about the maximum needed, not three thousand as some of you have been doing! Longer fiction, on the rare occasions that we run some, tends to be something I've specifically commisioned, so you would be better off submitting longer stories to excellent fiction publications like the *Doctor Who* Appreciation Society's *Cosmic Masque* magazine – you can find the DWAS' address in the Data Coils section on page forty-five.

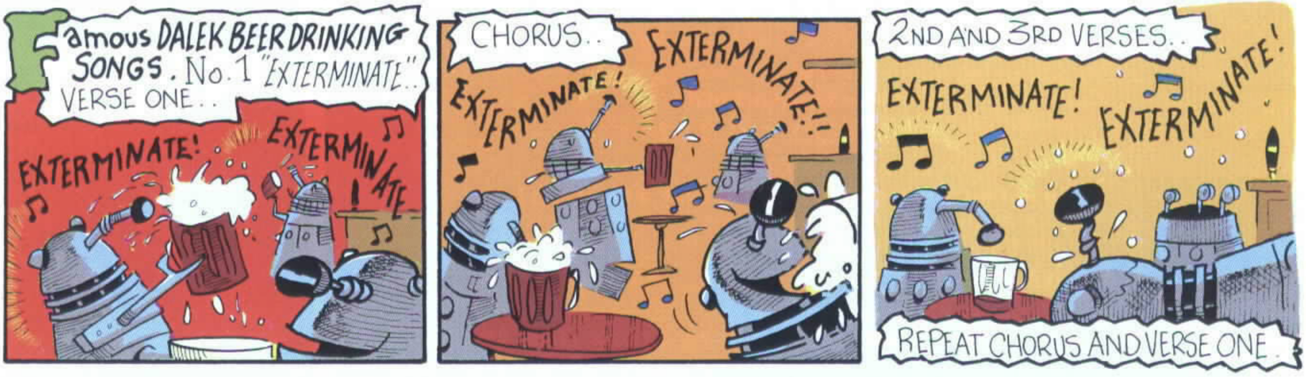
Finally, have a very Merry Christmas and a good new year.

Gary

Crippled Editor: **Gary Russell**
Sympathetic Designer: **Peri Godbold**
Old Goat: **Louise Cassell**
Happy Production: **Chris 'n' Jules**
Lippy Promoter: **Fiona Moscatelli**
Lucky Advertising: **Jane Smale**
Mys-TECH Warrior: **John Freeman**
Editor-in-Chief: **Paul Neary**

Thanks this issue to: Christopher Barry, Malcolm Clarke, Laurence Payne, Ben Aaronovitch, John Nathan-Turner, Barry Newbery, Vicky Thomas, David Jackson, Gail Holman, Simon Sadler, Marcus Nickinson, Adrian Rigelsford, Peter Darvill-Evans, Alun Harris, David J Howe, Gary Downie, Stephen MacKay and Una McCormack.

Doctor Who? by Tim Quinn and Dicky Howett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EXTERMINATE
CHORUS..
EXTERMINATE!
EXTERMINATE!!
2ND AND 3RD VERSES..
EXTERMINATE!
EXTERMINATE!
REPEAT CHORUS AND VERSE ONE.

ABC
AUDIT BUREAU OF CIRCULATIONS
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Gallifrey Guardian

HOW WILL THE DOCTOR CELEBRATE HIS THIRTIETH ANNIVERSARY?

The Five Doctors celebrated the show's Twentieth Anniversary, but will the Thirtieth feature Seven Doctors? Photo © BBC Video

With a special new drama adventure, if the *rumours* coming from BBC Enterprises are to be believed!

After three years of waiting and hoping, it looks as if the green light for future *Doctor Who may* be given by BBC Enterprises - in particular, their Home Video Department.

It is currently being *rumoured* that Home Video may consider producing a special Thirtieth Anniversary drama production, which will form the core of Enterprises' commitment to celebrating this important event.

Although details such as casting and a director are a long way off, it is hoped that should such a production be made, a strong cast will be available, supported by a director popular with *Doctor Who* fans.

Both BBC Home Video producer David Jackson and Head of Video Production, Penny Mills have always been strong supporters of the *Doctor Who* range and are well aware of the loyal following the programme possesses. Recent sell-out *Doctor Who* releases of *The Tomb of the Cybermen* and the worthwhile investments made into the *Shada* project have been extremely successful. This has undoubtedly made Enterprises far more positive about *Doctor Who* than mainstream BBC Television have been since Jonathan Powell became Controller of BBC1, and "suspended production" of the programme in 1989.

Jackson has confirmed that should this project go ahead, **DWM** will bring you all the accurate, up-to-the-minute official news and statements regarding this project if, and when, it happens.

Meanwhile, BBC Home Video kick off their celebrations in January with the video release of *The Dæmons*, shortly after its transmission on BBC2 in November and December this year. Alister Pearson is providing the cover for the video.

February's releases see the team up of *Terminus* and *Enlightenment*, the two 1983 Peter Davison adventures that conclude the Black Guardian trilogy begun last November with the release of *Mawdryn Undead*.

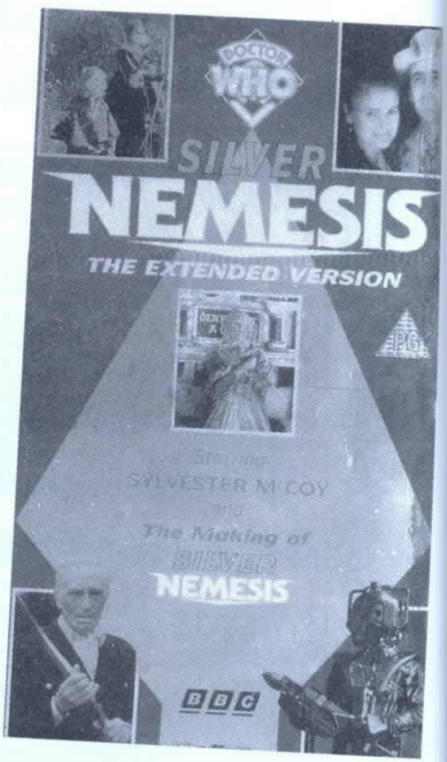
March sees the Tom Baker era represented by *Image of the Fendahl*, the classic Graham Williams-produced adventure from Season Fifteen.

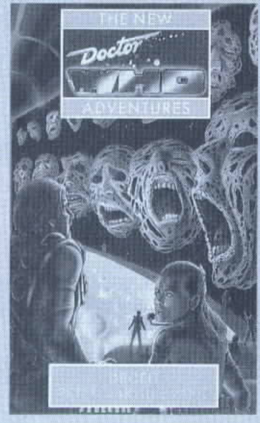
Another 'Special' tape is issued in the Spring, the extended version of the Twenty-Fifth Anniversary adventure *Silver Nemesis*. Former *Who*-producer John Nathan-Turner oversaw production on this video shortly before he left BBC Home Video in November to return to the freelance production field. The video comes in a special, metallic photographic cover and the tape contains twelve extra minutes of footage and the American *Making of Silver Nemesis* documentary.

As we reported back in **DWM** 191, other provisional releases for 1993 may include the Colin Baker adventure *Vengeance on Varos*, the McCoy story *Remembrance of the Daleks* (which **DWM** readers voted earlier this year as the story they'd most like to see released - and the chance to vote once more is on page twelve), the long-awaited Hartnell six-part classic *The Chase*, plus the two Pertwee *Peladon* adventures.

In **DWM** 191 we also reported that various 'Specials' were in the early planning stages, including *The Invasion*, *The Reign of Terror*, *The Tenth Planet* as well as a further selection of *The Years* tapes and a *Documentaries Special*. There is no news at present as to whether those releases will go ahead or not.

As always, **DWM** will bring you the up-to-date news on BBC Home Video's plans for the Thirtieth Anniversary as and when they are announced.

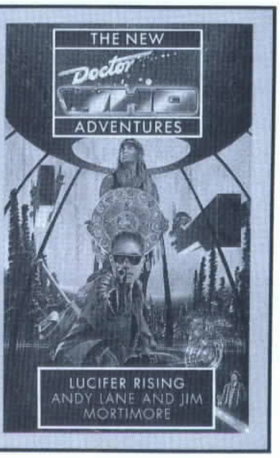




VIRGIN 1993 PROVISIONAL LISTING

January: (reprints) *The Twin Dilemma* and *Vengeance on Varos*; **February:** *(New Adventures) The Highest Science* by Gareth Roberts; (reprints) *The Tenth Planet* and *The Smugglers*; **March:** (*NA*) *The Pit* by Neil Penswick; (rps) *Terror of the Zygons* and *Pyramids of Mars;* **April:** (*NA*) *Deceit* by Peter Darvill-Evans; (rps) *Meglos* and *The Face of Evil* plus the *Doctor Who* graphic novel *The Mark of Mandragora*, from the **DWM** comic strips and text stories; **May:** (*NA*) *Lucifer Rising* by Jim Mortimer and Andrew Lane; (rps) *The Enemy of the World* and *Carnival of Monsters*; **June:** (*NA*) *White Darkness* by David McIntee; (rps) *The Time Warrior* and *The Keeper of Traken*; **July:** (*NA*) *Shadowmind* by Chris Bulis; (new novelisation) *The Power of the Daleks* by John Peel; **August:** (*NA*) *Birthright* by Nigel Robinson; (new novelisation) *The Evil of the Daleks* by John Peel; **September:** (*NA*) *Iceberg* by David Banks; **October:** (*NA*) *Bloodheat* by Jim Mortimore; **November:** (*NA*) *The Dimension Riders* by Daniel Blythe; **December:** (*NA*) *The Left-Handed Hummingbird* by Kate Orman; **January '94:** (*NA*) *Conundrum* by Steve Lyons; **February '94:** (*NA*) *Anarchy in the UK* by Paul Cornell.

The reprints for the latter half of 1993 have yet to be decided upon.



DOWN UNDER

1993 will see at least two *Doctor Who* conventions held in Australia, celebrating the show's Thirtieth Anniversary. The first will be held at the beginning of the year, on Sunday 24th January, in Adelaide. It is called *DonaWho - I Was a Teenage Screamer*. It will be similar in format to *The Trial of Turlough*, held in January 1992. For further information, please contact the South Australian *Doctor Who* Fan Club at PO Box 3277, Grenfell St SA 5000. The guest has not yet been announced, but the committee has hinted that he/she broke the Doctor's heart.

In the middle of 1993, on 9th to 11th July, the National *Doctor Who* Convention - *Whovention II*, will be held at the Waratah Inn, Parramatta. The proposed guests for the convention include at least one companion who has not previously attended a *Who* convention in Australia .

October was to have seen *UNITCON* being held in Brisbane with Jon Pertwee, Katy Manning, Nicholas Courtney and John Levene, but unfortunately it will not go ahead, due to financial difficulties.

Dallas Jones

THE RETURN OF DEATH'S HEAD

Fans of everyone's favourite cyborg bounty-hunter will be overjoyed to know that **Marvel** UK's reprint mini-series, *The Incomplete Death's Head* is now available from specialist comic shops. Acknowledging his origins, Death's Head will come up against the Doctor, taken from DWM strips as well as in some new linking material.

Previous **DWM** editor John Freeman is senior editor on this exciting new project.

BOOK NEWS

Rumours are in circulation that Eric Saward has come to an agreement with the various interested parties over his two Dalek adventures from the Eighties, *Resurrection of the Daleks* and *Revelation of the Daleks*. It now seems possible that Target novelisations of these, penned by Saward, could materialise in the future. However, Virgin/Target editor Peter Darvill-Evans points out that whilst he would be very interested in finally publishing the stories, he and Saward have not recently discussed any deals.

Both *Doctor Who - the Seventies* and *The Sixth Doctor Handbook* have now been commissioned. *The Handbook* will see publication next December, and *The Seventies* is due in 1994. As before, the writing team of Howe, Stammers and Walker will be responsible.

Meanwhile, David Howe is working upon Virgin's Thirtieth Anniversary celebratory hardback book, *Time Frame*, an illustrated history of thirty years of *Who* and twenty years of Target/Virgin. David would be very interested to hear from any readers with interesting and unusual ephemera that they would be willing to lend him, to help in the compiling of the book. Items such as ticket stubs from the first two *Who* stage shows, handbills etc. David would also like you to write and tell him your favourite scene from each Doctor's era, so that he can compile a sort of Golden Moments from each Doctor for the book. You can write to him via the **DWM** offices, marking your envelope for his attention.

SIGNING

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0977 661048

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LECT WEEK

This past Autumn, two more *Doctor Who* lecture weekends organised by Teynham Productions Limited. took place. Here, Mike Lewis remembers the event at Bristol, whilst Alan Beadnell takes a look at the one in Canterbury. Austen Atkinson-Broadbelt took the pictures.

BRISTOL

Forget your common or garden conventions, once you took your seat in the darkened lecture theatre of the Arnolfini Arts Centre you knew you were there to *learn*. No overt frivolity and anarchic scheduling here – *everything* was meticulously organised.

Production manager Ian Fraser was on first, full of enthusiasm for the show, particularly over the memory of London's fire brigade arriving during the recording of *Remembrance of the Daleks*, anticipating a great inner city catastrophe after hearing a large explosion, and instead being greeted by a small army of Daleks trundling out of a wall of smoke. "You have never seen *anything* like it in your life," Fraser intoned dramatically. I believe him. He also provided Troughton fans with an anecdote from *The Evil of the Daleks*, when the actor decided to play hide and seek inside a Dalek casing.

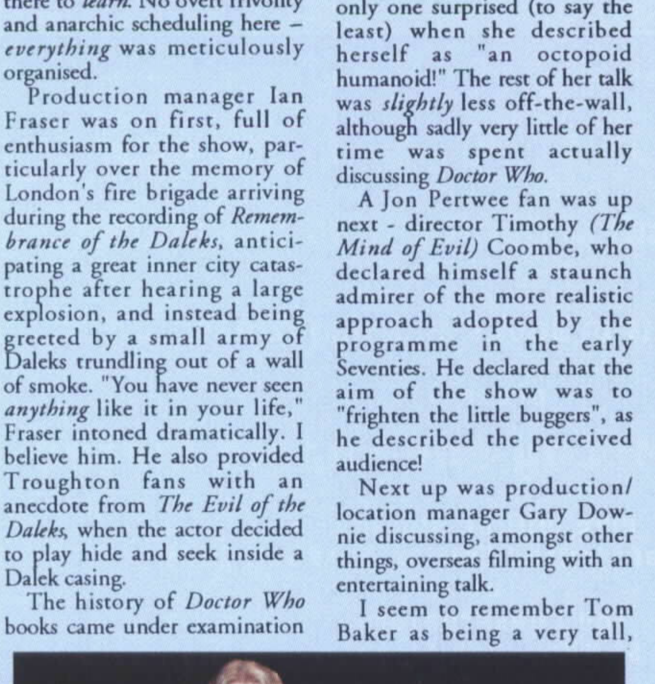
The history of *Doctor Who* books came under examination when DWM editor Gary Russell took to the stage, complete with slide show depicting various peculiar book covers, including a hardback of *The Zarbi* with Tom Baker's face on it!

The first deviation from the almost educational tone of the weekend came from Carole Ann Ford, who played the First Doctor's grand-daughter, Susan. I'm sure I wasn't the only one surprised (to say the least) when she described herself as "an octopoid humanoid!" The rest of her talk was *slightly* less off-the-wall, although sadly very little of her time was spent actually discussing *Doctor Who*.

A Jon Pertwee fan was up next - director Timothy *(The Mind of Evil)* Coombe, who declared himself a staunch admirer of the more realistic approach adopted by the programme in the early Seventies. He declared that the aim of the show was to "frighten the little buggers", as he described the perceived audience!

Next up was production/ location manager Gary Downie discussing, amongst other things, overseas filming with an entertaining talk.

I seem to remember Tom Baker as being a very tall, upright beacon of noble eccentricity. Well, he's *still* eccentric (in fact, that's a gigantic understatement) but the rather furtive figure who shuffled onstage was almost a caricature of his former self. He admitted his furtiveness - indeed, he relished it. "There's a few of you here who might learn something new about me here today", he promised, conspiratorily. We did. Almost luridly Dickensian, he lavished one grotesque story upon us after another, illustrating the more bizarre points with animated expressions and movements. His pin-stripe suit, we learned, travelled through hospital wards like an electric shock, when he went visiting! "I've seen it bring back people from the brink of death," he claimed. All good research for his rôle in *Medics*, no doubt - this was Tom at his wildest, and unmissable stuff indeed,


An "Octopoid humanoid " shares the stage with production manager Gary Downie! Photo © ARAB

William Russell showed a boundless enthusiasm when describing the early years of *Doctor Who*. Photo © ARAB

Sunday brought Lorne Martin and Martin Wilkie, discussing their various *Doctor Who* exhibitions, and voicing understandable disgust at drunken yobbos lobbing green slime over their exhibits!

Director Fiona Cumming showed great commitment to her time on *Doctor Who*, discussing in detail the themes and motifs that ran through her stories, such as *Snakedance*, *Enlightenment* and *Planet of Fire*. This was particularly interesting, as it gave greater insights into the uniquely individual touches each director brings to their stories. Then some idiot asked her about *Eldorado!*

William (Ian Chesterton) Russell was admirably sprightly and had intended to talk chronologically through *all* the stories he starred in. That he only got as far as *The Edge of Destruction* is no criticism. He bounded around the stage, embellishing his anecdotes, beaming with enthusiasm.

Denise Barron displayed her make-up designs shortly afterwards, followed by assistant floor manager Val McCrimmon, who provided some juicy gossip about the show. Her recollections of William Hartnell were a delight, although she raised some eyebrows by referring to Jon Pertwee as "Bill Pertwee", especially as "Bill" was in fact waiting in the wings, ready to come on. Jon Pertwee didn't mind though, pointing out that he's been called "Jan Putrid" before now. He proceeded to energetically entertain the audience before organiser John Nathan-Turner brought the weekend to a close with self- mockery: "If you enjoyed the weekend, my name's John Nathan-Turner; if you didn't, it's Russell Grant". The resulting burst of applause and laughter proved he didn't have too much to worry about.

Mike Lewis.

URE
ENDS

CANTERBURY

An impressive guest list and an audience from three continents gathered for weekend of lectures at the University of Kent's Gulbenkian Theatre over the weekend of November 14th and 15th. Attendees were not only treated to both Baker Doctors, Colin and Tom, but companions William Russell and Mary (Romana)Tamm, directors Fiona Cumming, Michael *(Battlefield)* Kerrigan and Michael *(City of Death)* Hayes, as well as production staff Terrance (script editor) Dicks, Sue (monster-maker) Moore, Mat (visual effects) Irvine, Gary Downie and organiser John Nathan-Turner.

After listening to Tom Baker amuse us with his tales of youthful Catholicism: "Do anything you like as long as you don't enjoy it", and tantalise with his revelations that he wanted to appear in Ben Elton's new play *Gasping*, as well as finally writing his autobiography, I wondered if this all-lecture format would appeal to American audiences, more used to traditional convention panels.

I spoke to American fan Marsha Quinn, who enthused: "I think it would be tremendously popular on the American circuit with fans of minutæ, due in part to the perception of the programme as a cult. I think Tom and Colin Baker are fabulous raconteurs." I sensed, however, that there may have been a little regret that the event may have been too formal, although as the weekend progressed, the guests were more than happy to mingle in the theatre bar and chat on a more personal level.

Colin Baker spoke next – and for what worked out at less than £2 per speaker, I listened to one of the most enjoyable panel sessions I have ever attended. Whatever else is said about him, Colin possess far more talent than luck – "I read the polls as well, you know!" he laments! He suggested that his short tenure and any deterioration in the production team's enthusiasm was due to pressure and contempt from much higher circles at the BBC. I have never been to a panel where the speaker was so totally in tune with his audience, delivering a mixture of anecdotes and off-camera chronology. He left his audience in no doubt that he is the actor who most cared, even loved, the rôle of the Doctor.

From the infamous "bottom-biting" in *The Twin Dilemma*, to his incredible exploding mini, Esmerelda the chicken and *The Adventures of Maxil* (also starring Peter Davison!), one laughed so much that by the time he got round to telling us about the 1985 hiatus and his departure from the series, it was easy to move from laughter to tears.

And so, it was in this good mood that the weekend drew to a close. I approached the flamboyant Australian lady, Prudence Jolly. She had come to England for a holiday to "get way from Australia's problems and enjoy a rest". I asked for her impressions and she decided that "Tom Baker carried it – such an inspiring and charismatic man, I think you would do anything for him, especially vote! I wonder if I can persuade him to set up The Tom Baker Party and stand in both British and Australian elections!"

Alan Beadnell

The Lustleigh Pottery are releasing the second of their numbered, limited edition Thirtieth Anniversary *Doctor Who* caricature tankards, just in time for Christmas, The First Doctor tankard was issued in the autumn, and was a great success. If you want to win one of these luxury Troughton items, limited edition number 222, all you have to do is answer the questions below, put your answers on a postcard or back of a sealed envelope and send it off to: Pottery Pat, *Doctor Who Magazine*, Marvel Comics UK Ltd., 13/15 Arundel Street, London WC2R 3DX to arrive no later than 4th March 1993. Usual Marvel competition rules apply and multiple entries will be shattered and swept away!

1: Which adventure featuring the Sixth Doctor was recorded at a Pottery?

....

2: In how many adventures did Patrick Troughton play the Second Doctor between 1966 and 1969?

....

Name: ....

Address: ....

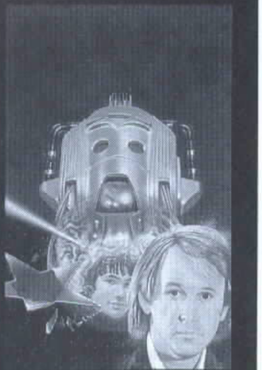
....

....

.....................................**Date of Birth:** ....

PUBLIC IMAGE

British video sales...



Early autumn *Doctor Who* releases from BBC Home Video (available from Monday, September 7th) extended the series' unbroken run of Top Ten hits in 1992 to thirteen. CIN/Gallup's Top 75 chart for their first week of sales showed *Earthshock* entering explosively at Number Three, and The Tom Baker Years t Number Eight.

But a fleet of newcomers meant seven new entries amongst the top eight sellers. Above Davison versus the Cybermen was *Thelma and Louise*, the movie directed by Ridley Scott – a BBC designer back in 1963, who narrowly missed out on designing some of those early Hartnell classics. Beating both of these to the Number One slot was Oliver Stone's revisionist view of another major November 1963 event,, one which overshadowed *Doctor Who*'s beginning, the assassination of *JFK*. Stone's Kennedy story took pole positions in both retail *and* rental charts on its simultaneous release.

Earthshock did well to outsell two new *Star Trek: The Next Generation* releases (volumes *51* and *52*) from the as-yet terrestrially untransmitted fifth season. However, both of these, plus Walt Disney's *The Prince and the Pauper*, entered above Tom Baker's self-hosted compilation video, *The Tom Baker Years.*

In their second week of sales, *Earthshock* tumbled from the Top Ten to Number Fifteen – still outselling the *Trek* tapes, which faded at greater warp speed to Numbers Twenty and Twenty-One. However, the Tom Baker twin-pack plummeted thirty places to Number Thirty-Eight. Curiously, its chart positions almost exactly mirrored the March release of *The Pertwee Years* (which debuted at Eight and dropped to Thirty-Nine!).

Week three saw *Earthshock* leaving the shops far slower, falling fifteen places to Number Thirty – while the overview of the Fourth Doctor left the Top 75 completely.

However, its chart history *may* not yet be concluded; the declining weeks of July's two *Early Years* tapes, released in tandem with the premiered *Shada*, produced some erratic sales activity. In their third week of retailing, *Shada* fell eighteen places, from Eighteen to Thirty-Six; the Daleks retrospective sank faster, to Number Forty-Nine on the chart (down twenty-eight places); and the Cybermen compilation vanished altogether.

This rapid exit – previously, the Cyber-tape had been at Number Twenty-Eight - was rectified the following week by an unexpected re-entry! The silver giants re-emerged briefly at Number Fifty-Eight as July turned to August. Meanwhile, the Daleks – their power evidently restored – climbed the ladder twenty-two steps (not easy for Daleks!) back up to Number Twenty-Seven. Absent *now* was *Shada...*

The next chart saw these releases all swept away into oblivion, as Avon and company returned to the Top Five in blaze of glory as *Blake's 7 Powered* up their *Stardrive*!

Finally, the first episode of *The Dæmons* gained 2.52 million viewers!

Mark Wyman

1992 COMPETITION WINNERS

1992 has seen a variety of competitions in **Doctor Who Magazine**. Congratulations to all and here is a list of the winners:

AUCTION ACTION (DWM 187)

The Doctor's Scottish companion was Jamie McCrimmon, played by both Frazer Hines and Hamish Wilson.

The winners: Matthew Purgaus of Bristol; Adrian Brown of Welwyn Garden City; John White of Norwich; Adrian Tommany of Blackpool; S L Hughes of Colwyn Bay; Daniel Tully of Barking; Moray Laing of Oxton; Steven Bull of Bristol; Paul Whiting of Boston and Edward Ditchfield of Warrington.

CYBERMAT'S BOLTHOLE (DWM 187)

Bernard Holley appeared in both The Tomb of the Cybermen *and* The Claws of Axos; Attack of the Cybermen *was the other story set on Telos and Baker and Martin also wrote* The Three Doctors.

The winners: S N Harrison of Cotgrave; Calum Rigby of Darwen; Alan Darlington of Doncaster; Simon Ashmele of Elstree; Lee Banister of Tipton; Nathniel King of Rochester NY; Norman Wright of London; Nicholas Meyer of Huntingdon; Paul Hosking of New Zealand and Gerard Peck of Australia

KITTY'S LITTER TRAY (DWM 188)

The villainess of Virgin's first set of New Adventures *was the* Timewyrm; *Marc Platt also wrote* Battlefield *and Andrew Cartmel wrote* The Good Soldier, Fellow Travellers *and* Ravens *for DWM.*

The winners: Joanna Chivers of Kelowna; David Hutchins of Texas; Ian Kelland of Stratford; Will Williams of Georgia; P M Ogden of Wigan; David Marochan of Torrington; J Nicholls of Perth; Maureen Johnston of Winnipeg; Joe Titus of Illinios and Andrew Dowling of Findon.

DALEK'S DINNER BOX (DWM 188)

Ace, Mel and K9 are part of DAPOL's toy range; Ray Cusick designed the Daleks and Collectors' Corner *is the DWM column about merchandise.*

The winners: Edward Baily of Auckland and Peter Rogers of Solihull.

STRANGE TALES (DWM 188)

BBV's first adventure was Summoned by Shadows; *Peter Miles played Nyder in* Genesis of the Daleks *and Colin Baker was in* Arc of Infinity *as Maxil.*

The winners: Adrian Ashton of Cambridge; Gavin Brett of High Wycombe; Mac Salman of Exeter; Simon Bennett of New York; Daniel Blythe of Smarden; Robert Whyte of Queensland; Steven Kitson of Bangor; Michael Crumpton of Birmingham; Michael Donaghue of Bristol and Hugh Cregan of Belfast.

SKAGRA'S SCRIBBLES (DWM 189)

The Pirate Planet *is Douglas Adams' other script credit; Denis Carey was also in* Timelash *and* The Keeper of Traken *and* Shada *sequences appear in* The Five Doctors.

The winners: Tanya Mote of Ipswich; Rex Hewitt of Pukekohe; Russell Attwood of New York; Peter Gilby of Ware; David Weir of Port Glasgow; G Brough of Shrewsbury; Nathan-Ross Sercombe of Cheadle Hulme; Linda Rogers of Swindon; Wendy Clare of Pulloxhill and Andrew Storey of Leeds.

MISSING MASTERPIECES (DWM 189)

Ian Stuart Black also wrote The Savages *and* The War Machines; *David Whitaker also wrote* The Power of the Daleks *and Tom Baker narrated* Genesis of the Daleks *on audio.*

The winners: Ian Martin of London; S C Riley of Manchester; Philip Pascoe of Perth; Lois Anson of Aberfoyle Park; Stuart Kendrick of Belfast; Chris Collins of Texas; Anthony Hampton of Weston; Philip Cairns of Ashington; Duncan Eratt of Sheffield and D Bartley of Gateshead

METAL MONSTERS (DWM 189)

The Power of the Daleks *has no episodes in existence; Roy Skelton and Peter Hawkins both supplied voices, and* The Tomb of the Cybermen *is the only complete Cyberman Sixties story.*

The winners: G Davidson of Deptford; Adrian Mullane of Falmouth; Jeremy Phillips of Basingstoke; Ian Kidd of Adelaide; Martyn Gorse of Wimbourne; Andy Grant of Croydon; Tim Absolon of Queensland; Jillian Speed of Powys; Andrew Willis of Plymouth and Matt Jameson of Kelso.

POLARITY PROMO (DWM 190)

The Third Doctor's two cars were called Bessie and The Whomobile.

The winners: Gregory Thomson of Brisbane; Paul White of Isleworth; Warren Duff of Dublin; P Ogden of Wigan; J Hewitt of Clwyd; S E Foster of Wolverhampton; S J Marriott of Basingstoke; Louis Marios of Quebec; Faiz Rehman of Tredegar and Brian Robinson of Oldham.

COLLECTABLE CALENDAR (DWM 190)

Alister Pearson provided the cover for The Masters of Luxor; *Lee Sullivan drew* Nemesis of the Daleks *and* The Mark of Mandragora *amongst others; Pete Wallbank illustrated* Enlightenment *for DWM.*

The winners: Russell Ward of Pershore; Neil Phillips of Coventry; P G Hughes of Colwyn Bay; G C Ruby of Plymouth; Alison Jacobs of Lincoln; Ricky Milburn of Falmouth; K T Miller of Dorset; Gerald Smith of California; Richard Couch of Halstead and Drew Boynton of Missouri.

CYBERERA (DWM 190)

Saward wrote The Visitation *and* Resurrection of the Daleks; *Tom Baker starred in forty-two adventures and the Cybermen appeared in* Revenge of the Cybermen.

The winners: Nicholas Mole of Guildford; Neil Lambess of Whangarei; Daniel Brown of Guernsey; D Bethelor of Norfolk; Stephany White of Florida; Robert Little of Denny; Richard Williams of Kuala Lumpar; Andrew May of Farnborough; Hugh David of Geneva and S Lennon of Chatham.

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☐ Please charge ☐ UK £30.00 ☐ Overseas £48.00 ☐ USA $70.00 to my ☐ Visa ☐ Mastercard. My card number is (13 or 16 digits):

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Signature..

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☐ *Doctor Who* Appreciation Society number (if applicable)

....

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Return form and payment to *Doctor Who Magazine* Subscriptions, PO Box 500, Leicester, Great Britain LE99 0AB.

☐ Please tick here if you do not wish to receive details of any special offer or new products. SC 20F

INTO 1993

As 1992 draws to a close, Marcus Hearn takes a look back over the last twelve months and discovers why, despite no new *Doctor Who* on television, it has been a good year for *Who* fans.

At the end of 1991, many *Who* fans felt it had been another disappointing year, and that *Doctor Who* was an apparently dead programme. Few could have dreamed of what 1992 held in store.

On 3rd January the impressive, if irreverent, documentary *Resistance Is Useless* preceded a screening of 1965's *The Time Meddler* on BBC2. The documentary's Brummie anorak proved a greater ratings puller than William Hartnell's Doctor, who nevertheless evoked fond memories of Saturday teatimes long ago. If Seventies' *Doctor Who* was more to your taste then you could sit out your New Year's hangover with *Robot*, the latest BBC Video. For hundreds of London fans, Christmas came late when Oxford Street's Virgin Megastore inadvertently priced their entire display of the tape at £7.49!

The Christmas cobwebs were well and truly blown away by an archaeological discovery that the BBC confirmed on 20th January. After months of rumour, and years of wishful thinking, *The Tomb of the Cybermen* was finally returned to the BBC Film and Videotape Library. The controversy over the continuing Bonhams costume auctions was all but forgotten as fans all over the world debated the merits of the lost 'classic' with frenzied anticipation. A remarkable month closed with the BBC2 screening of Patrick Troughton's *The Mind Robber*. The public were slightly more impressed, Episode 5 gaining almost three and a half million viewers. Added interest for fans came with Tom Baker's BBC Video trailers at the end of each episode.

UN-TOMBED

In February, anticipation over *The Tomb of the Cybermen* continued. BBC Home Video hinted that a 'missing episodes office' would be established to intensify the search for lost episodes should video sales of the story exceed thirty thousand copies. As it transpired, the figure was a conservative estimate. Meanwhile, Jon Pertwee's *The Dæmons* left the archives to undergo an experimental colourisation process, and John Freeman left the daily editorial grind of **Doctor Who Magazine** after five years, to take on the challenge of Marvel UK's newest comic, *Overkill*.

March's video gems brought *The Pertwee Years*, a compilation of episodes brought forward to coincide with BBC2's screening of *The Sea Devils*. Of course, everyone was still waiting for *that* Troughton tape, and a lucky few witnessed the story for the first time at the *Tomb* press screening on the 11th. Director Morris Barry was reunited with Cyber Controller Michael Kilgarriff, while a bemused, but appreciative, Radio 1 FM DJ Simon Bates looked on.

The return of a 625-line copy of *Death to the Daleks* Episode One was no April Fool, and neither was the announcement of the BBC's plans to team up with the disenfranchised Thames Television for their own satellite repeat channel, UK Gold, and *Doctor Who* was strongly rumoured to be one of the channel's mainstays. If you were tired of all this satellite, video and television you could always tune in to Radio 1 FM, where Simon Bates had obviously been bitten by the *Who* bug. He closed April with five days of *Doctor Who* questions set by **DWM** which brought over ten thousand replies from fans eager to see inside the *Tomb*.

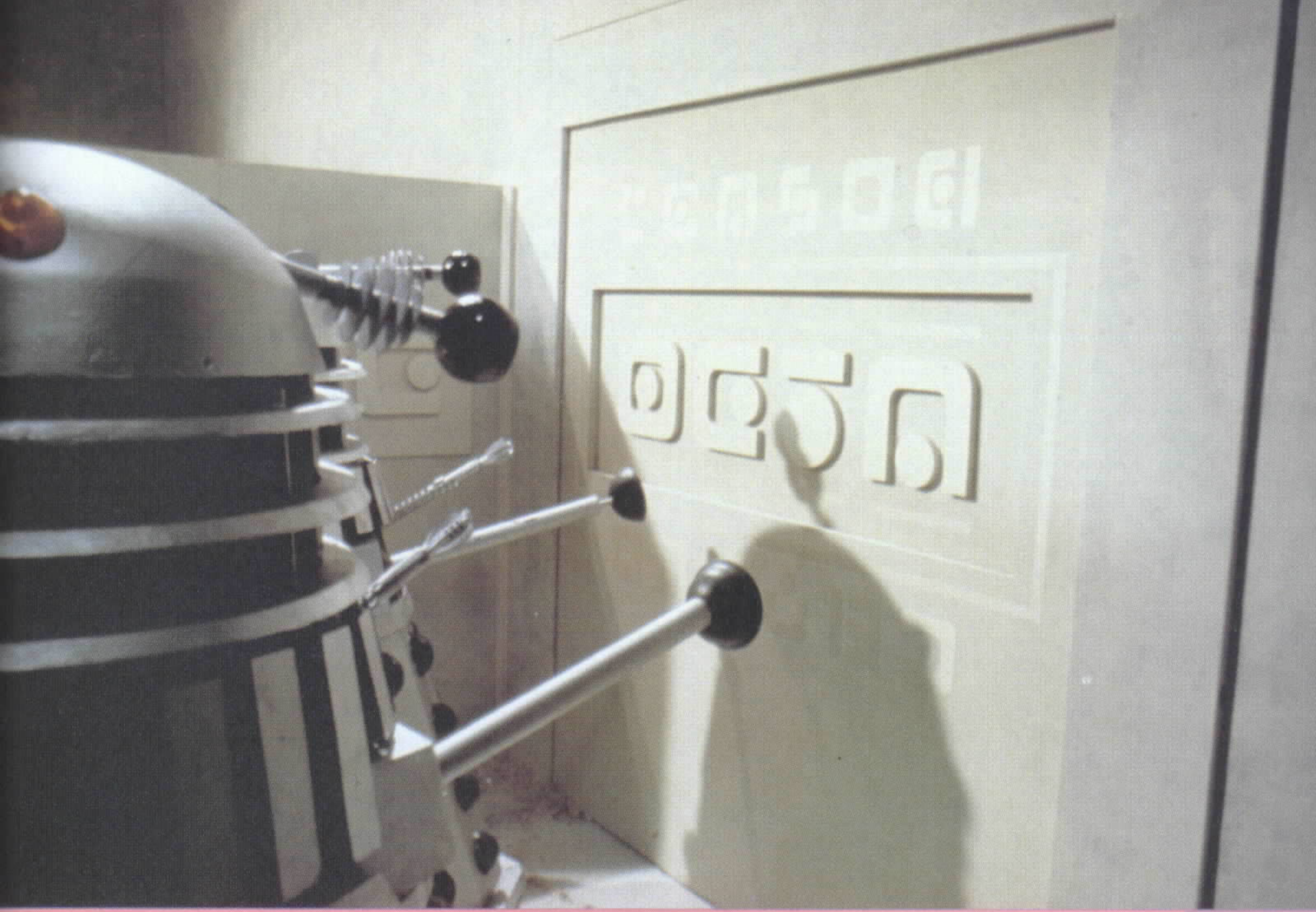
They finally got their chance on 5th May when the story none of us thought we'd ever see was suddenly available on every High Street for £12.99; or £10.99 if you went to Woolworths, who'd erroneously advertised the tape as such, and had to stick to their word. The few extra quid saved could always go on the first *Doctor Who* tape exclusive to the store. However, some claimed watching *The Twin Dilemma* after *The Tomb of the Cybermen* was a bit like following the sublime with the ridiculous. *The Twin Dilemma*'s star meanwhile, and thoroughly nice bloke, Colin Baker opened the new *Doctor Who* exhibition at the Needles Pleasure Park on the Isle of Wight. *The Tomb of the Cybermen* entered the Gallup video chart at pole position and Adam Lee of the BBC Archives announced that, following a month's work, the quality of the colourised *The Dæmons* was 'eminently broadcastable'. Presuming you hadn't shelled out £40 for a counterfeit Sixties *Doctor Who* egg cup, it was a good summer!

SHADA, AT LAST

After a quiet June, July began with *The Daily Sport* bizarely and apparently erroneously revealing the 'Kinky Secret of *Dr Who* Man'. Video of the month was undoubtedly *Shada*, or rather the bits that got made. The scattered segments were linked by the mercurial Tom Baker, who seemed to be in some confusion over whether he actually *was* the Doctor during his narration. On 6th July the BBC launched it's lavish new soap opera *Eldorado*, but even the presence of *The Tomb of the Cybermen* poster in the community's video store, couldn't save the soap from dwindling audiences and mounting derision. *Doctor Who*, however, moved from strength to strength as the *Behind the Sofa* exhibition moved to The Exploratory in Bristol on the 18th. Some of the year's greatest successes were *The Missing Stories* audio tapes. The soundtracks to *The Evil of the Daleks* and *The Macra Terror* were released amid disappointment from some who complained of their relatively poor sound quality. While perfectly audible, of CD clarity, they weren't. However, *The Evil of the Daleks* gave a good few CDs a run for their money when it became the first spoken word cassette to enter the Gallup Top 75 album chart.

August, and Bonhams held their latest clearout of *Who* gear. This included an imposing film Dalek, Jon Pertwee's cape

After success with *The Dæmons*, James Russell and his team of experts began the task of turning *Terror of the Autons* back into a colour story. Photo © BBC



Whilst not as exciting as the excavation of *The Tomb of the Cybermen*, the return of a completed version of *Death to the Daleks* was a welcome addition to the BBC's archives. Photo © BBC Video.

and Sylvester McCoy's pocket watch. As *Doctor Who* fans jostled with eager *Blake's 7, Star Cops* and *Red Dwarf* collectors, one couldn't help but wonder if the BBC had anything left at all afterwards. The month ended with a highly successful signing in London with Elisabeth Sladen, to mark the publication of the 1992 **DWM Holiday Special**.

PanoptiCon, possibly every year's essential *Doctor Who* convention, threw up a few surprises, including Ingrid Pitt and the new *Dalek Attack* computer game, both making their first appearance for fans. While at the convention, held in late September, fans could purchase both *Doctor Who – The Monsters*, the first large hardback book on the show for some time, and *The Sixties*, undoubtedly the finest reference book on the show ever published. *The Seventies* sequel and 1993's *Doctor Who Handbooks* are eagerly awaited.

October's *This is Your Life* viewers were bemused to witness Debbie Watling squawking her best wishes to guest Frazer Hines from inside a Dalek. Frazer's *Doctor Who* years were represented by a clip from *that* Troughton story, with the Cybermen getting a good laugh from the show's audience. Meanwhile the colourisation of Jon Pertwee stories continued apace, and the latest project to be completed was 1971's *Terror of the Autons*. Ian Levine, who once again kindly provided the colour source tapes, described the results as 'outstanding'. The third in Bill Baggs' video projects featuring the 'The Stranger and Miss Brown' commenced shooting, once again starring Nicola Bryant and Colin Baker as you know Who! However, October will be remembered as the month *The Tenth Planet* Episode 4 wasn't returned to the BBC archive. For once, the rumours seemed to be substantiated and even the BBC were '60% hopeful' of seeing the episode but, alas, it wasn't to be.

On 1st November UK Gold, the long mooted BBC/Thames satellite channel began with a little help from **DWM** editor Gary Russell in *Radio Times*. As *An Unearthly Child* flickered onto our screens, the nation's *Who* fans who'd already bought the video yawned while everyone else watched with nostalgia and curiosity. On the 14th, Sophie Aldred appeared at Cambridge's Forbidden Planet bookshop to launch Marvel's second *Doctor Who* magazine – **Doctor Who Classic Comics**. Available every alternate fortnight to **DWM** it promised the cream of the longest running TV comic strip in the world.

INTO COLOUR

If this hadn't been enough to look forward to, *Tomorrow's World* gave an informative insight into the colourisation process, and provided a timely reminder that the show would return on 20th November, almost twenty-nine years after it first appeared. When the BBC2 repeat season re-commenced, *The Dæmons* illustrated the breathtaking quality of the technology being employed.

At a time when a recession antidote was never more needed, it seemed that the Doctor was still 'everybody's favourite Time Lord'.

In 1992, being a *Doctor Who* enthusiast didn't seem quite such an insular hobby. Everybody, it seems, had seen the repeats on BBC2 and UK Gold, and a surprising number of people who 'weren't really interested' had tracked down copies of *The Tomb of the Cybermen*. Of course, everybody from the national press to my next door neighbour asked 'So when are they bringing it back?'. While there was *still* no new *Doctor Who* on TV to look forward to, there were at least ample reminders of what first hooked us.

If one thing is certain, 1993 promises more audio tapes (*The Power of the Daleks* and *Fury From the Deep* are rumoured to be the next releases), more video tapes, more books (both *New Adventures* and novelisations of *Evil* and *Power of the Daleks*), more magazines, more comic strip adventures – both new and old, and more repeats to help satisfy the never ending demand for the programme.

In fact, for a 'dead' programme, *Doctor Who* never seemed more alive.

INTO 1993

READERS' SURVEY

Any new *Doctor Who* as a television programme may still be some way off, but the show remains as popular as ever worldwide! The sheer volume of new books, videos, CDs, fanzines, models and, of course, both **Doctor Who Magazine** and **Doctor Who Classic Comics** should be all the evidence anyone needs to support claims for the Doctor's continuing popularity. Once more, it is time to assess your views and opinions to help shape the next twelve months and, as we have done in the past, the results of our survey will be passed on to both BBC Enterprises and Virgin Books. BBC Home Video, in particular, have expressed a huge interest in this poll - regarded by many as *the* poll of *Who* fandom. Last year, you requested *Remembrance of the Daleks* to be released onto video, and as a result it is currently a provisional release for late 1993! If you only vote in one poll - this is the one you must choose!

Send your completed forms (or a photocopy if you do not wish to cut up your **DWM**) to The **DWM** 1993 Survey, **Doctor Who Magazine**, Marvel Comics UK Ltd., 13/15 Arundel Street, London, WC2R 3DX to reach us by 4th March 1993. If there are any other comments you would like to add, put them on a separate piece of paper but please try to keep them brief and to the point.

As an added bonus - and to mark the first competition to celebrate the Thirtieth Anniversary of *Doctor Who* - the first five names out of the hat after the closing date will win copies of ***every*** BBC Home Video *Doctor Who* release for 1993! Good luck!

BBC HOME VIDEO SECTION

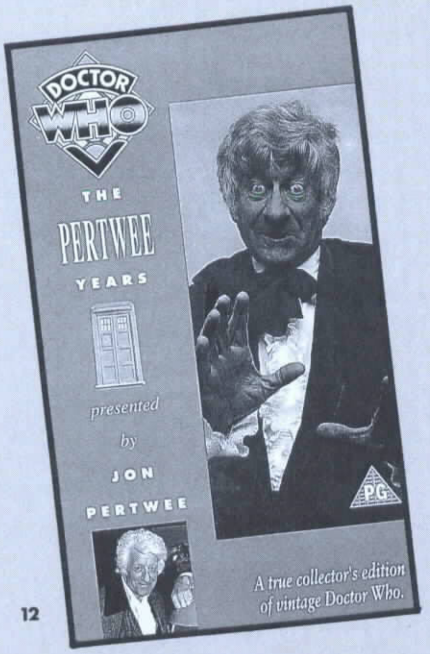
1) Favourite complete story release of 1992.

Choose from: *Robot; The Caves of Androzani; Logopolis; Castrovalva; The Twin Dilemma; The Tomb of the Cybermen; The Claws of Axos; Earthshock; The Aztecs* or *Mawdryn Undead.*

1st..

2nd..

3rd..


DOCTOR WHO
THE
PERTWEE
YEARS
presented
by
JON
PERTWEE
PG
A true collector's edition of vintage Doctor Who.

2) Favourite Special Release of 1992.

Choose from: *Shada; The Pertwee Years; The Tom Baker Years; Daleks - The Early Years* or *Cybermen - The Early Years.*

1st..

2nd..

3rd..

3)The story I'd most like to see released on video is:

....

confirmed releases for 1993 are *The Dæmons; Vengeance on Varos; Silver Nemesis; Image of the Fendahl; Terminus* and *Enlightenment*

4)Would you like to see special gift sets of *Doctor Who* videos next year (ie boxed sets; sets with free gifts; vouchers for unique prizes etc)

Yes..

No..

Ideas for free gifts/prizes etc..................

....

....

....

DOCTOR WHO MAGAZINE SECTION

1) Favourite regular feature

1st..

2nd..

3rd..

2) Favourite issue of DWM

Choose from: Issues 183 - 195, The Sarah Jane Holiday Special or The Time Lord Winter Special

....

3) Favourite Free Gifts.

Choose from: Posters or Postcards

....

4) What free gifts would you like in 1993?

....

5) Favourite DWM comic strip

Choose from: *Conflict of Interest; The Grief; Ravens; Memorial; Cat Litter; Pureblood; City of Devils* (Holiday Special) or *Flashback* (Winter Special)

....

WARNING! COMPLETE TEMPORAL ARCHITECTURE TEMPLATE ADJUSTMENT. THIS OPTION CONTINUING.
DELETED
DELETED
DELETED
DELETED
WHAT DID I DO?
DOCTOR!
WARSHIPS COMING ALONGSIDE! THE COMPUTER IDENTIFIES THEM AS SONTARAN!
AND THE LEGEND SAYS THAT HE WAS NOT ALONE

6) What other features would you like to see in DWM?

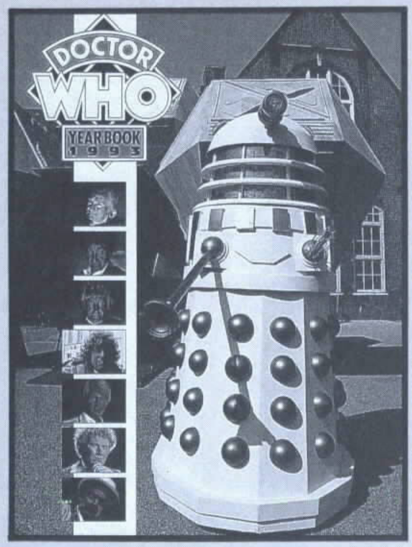
....

....

7) Covers

Do you prefer artwork or photographic front covers on **DWM**

....

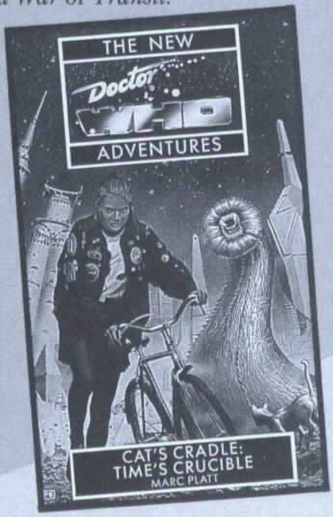

DOCTOR WHO
YEAR BOOK 1993

8) DWM Year Book - would you prefer:
(Please tick)

a) More Fiction..
b) Less Fiction..
c) More Factual Material......................
d) Less Factual Material........................
e) More Comic Strip............................
f) Less Comic Strip..............................

VIRGIN BOOKS

1) Favourite *New Adventures* Novel:
Choose from: *Time's Crucible; Warhead; Witchmark; Nightshade; Love and War* or *Transit.*


THE NEW
Doctor
WHO
ADVENTURES
CAT'S CRADLE:
TIME'S CRUCIBLE
MARC PLATT

1st..
2nd..
3rd..
4th..
5th..
6th..

2) Favourite Factual Book of 1992
Choose from: *The Sixties; The Monsters; The Fourth Doctor Handbook* or *The Universal Databank*

....

BBC AUDIO COLLECTION

1) Which Missing Stories would you like to see released on audio in 1993?

1..
2..
3..

Proposed releases for 1993 are *The Power of the Daleks* and *Fury from the Deep*

GENERAL SECTION

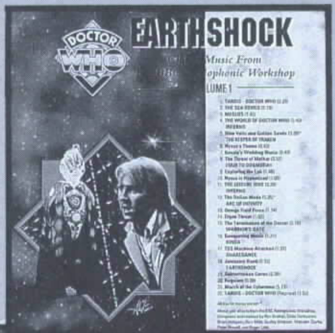
1) Have you ever attended a *Doctor Who* convention?

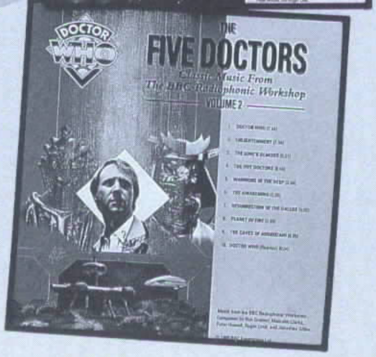
Yes..
No..
If 'Yes', which one..

If 'No', Would you go in the future?

....

2) Favourite item of professionally produced *Doctor Who* merchandise.
For instance: **DWM**, Virgin Books, BBC Home Videos, Silva Screen CDs, DAPOL figures, Amarang Dalek Kits, Calendar etc.


DOCTOR WHO
EARTHSHOCK
Classic Music From The BBC Radiophonic Workshop
VOLUME 1


DOCTOR WHO
THE FIVE DOCTORS
Classic Music From The BBC Radiophonic Workshop
VOLUME 2

1st..
2nd..
3rd..

3) Favourite *Doctor Who* fanzine
For instance: *The Frame, DWB, Skaro, In•Vision, Star Begotten* etc.

....

4) Your favourite Doctor (results will be broken down into three age groups: 6-12; 13-17 and 18 and up)

1st..
2nd..
3rd..
4th..
5th..
6th..
7th..

5) Favourite Monsters

1st..
2nd..
3rd..

6) The Return of *Doctor Who*
Who would you like to see as the Doctor and Companion?

Previous Doctor..
Previous Companion...
New Doctor..
New Companion...

7) Who do you think should make a new series of *Doctor Who?*
(Please tick)

1) The BBC...
2) ITV..
3) Channel 4...
4) BBC Video..
5) Independent Production Company..
6) Overseas (ie US or Australia)..........

NAME...
ADDRESS.......................................
....
....
....
.......**Date of Birth**.......................

What the PAPERS SAID

"*Dr. Who* appears to be growing tired of women," wrote Patrick Stoddart in *The Evening News* of 26th February, 1980. "After a succession of cave-girls and other curvaceous cohorts, it seems that the good Doctor will be sharing the Tardis with a teenaged boy in future. The BBC is looking for a lad to play a kind of cosmic Artful Dodger, to join *Dr. Who* when the new series begins in the autumn."

This declaration came at a time when fans were bracing themselves for changes of an altogether more radical nature. The Eighties had arrived, and John Nathan-Turner was in the coveted producer's chair. *Doctor Who* had never had it so good in terms of public and press popularity. John Nathan-Turner was nevertheless determined to bring the show right up to date with a completely new look.

The Sun's Hilary Bonner reported the first of the show's transformation on 9th May. "*Dr. Who*'s Girl To Be Axed!" shouted the newspaper with its usual considered restraint. "*Dr. Who* girl Lalla Ward is to be exterminated and replaced by . . . A BOY."

Gasp!

"Unknown teenage actor Matthew Waterhouse will take over from the 29-year-old actress in the next *Dr. Who* series. Lalla will have played Romana in the BBC's top children's show for more than a year. She is the 11th *Dr. Who* girl, but Matthew, 17, will become Tom Baker's first male assistant. The shake-up was planned by the show's new producer, John Nathan-Turner. Lalla said: 'I shall be sorry to leave the series but John and I decided it was time for a change. *Dr. Who* has never been without a girl alongside so it really will be something different.'"

On 16th May, *The Daily Mirror* provided some background on the new recruit. "The unknown 18-year-old alien from Haywards Heath was beamed into London for an encounter with Lalla Ward, who plays the doctor's current companion Romana. Matthew – first boy sidekick for the present doctor, played by Tom Baker – has been working as a BBC clerk. He said: 'I'm very lucky to have landed a part like this. I've been a *Dr. Who* fan for years.'"

Nathan-Turner sprang his next

Matthew Waterhouse, as Adric, was sure he would miss K9. Photo © Mat Irvine revelation to the attentive press merely three weeks later. In apparently stunned disbelief, *The Sun* asked "Will the cruel Beeb really kill K9?"

On 7th June, Hilary Bonner wrote "*Dr Who*'s mechanical mongrel K9 – scourge of the Daleks – is facing the KO. The canine computer has been axed from key episodes in the next series. And last night the BBC was believed to have put the bite on for good. K9, the super pooch with an IQ of 300, could bow out in the New Year. New *Dr. Who* producer John Nathan-Turner has already made changes in the top children's show about the zany time-traveller. *Dr. Who*'s dishy assistant Lalla Ward is being exterminated. And teenage unknown Matthew Waterhouse is joining the cast as the doctor's male assistant. Last night Mr Nathan-Turner refused to confirm whether K9 would be KO'd for good. He said: 'It is true that K9 will be rested from some episodes. But the scripts for the final programmes have yet to be written.'

"New boy Matthew, 17, who will play a mischievous alien called Adrid, said yesterday: 'If K9 is dropped I shall miss him. He is a great little character.'

"Dog expert Mrs Barbara Woodhouse met K9 last week on Terry Wogan's new chat show, *What's On Wogan?* She said: 'I thought K9 was extremely well behaved.'"

The Sun were so concerned about the metal mutt, that they took it upon themselves to spearhead the campaign to: "Save K9 from the beastly Beeb! Help the superdog who has seen off the Cybermen and Ice Warriors win his toughest-ever battle."

On 12th July, *The Sun* reassured the nation's children. "*Dr. Who*'s dog *will* have his day," wrote Judy Wade. "Thousands of young viewers wrote to *The Sun* to protest when it was reported that K9 would be cut out of key episodes in the next series. It was feared the super pooch was headed for the scrap heap. But now the new Dr Who producer John Nathan-Turner, says: 'This is not true. K9 will appear in 20 of the next 28 episodes. Originally, it was difficult to use K9 on bumpy terrain. But we now have a tracking system he runs on so that he can appear in many more scenes.'"

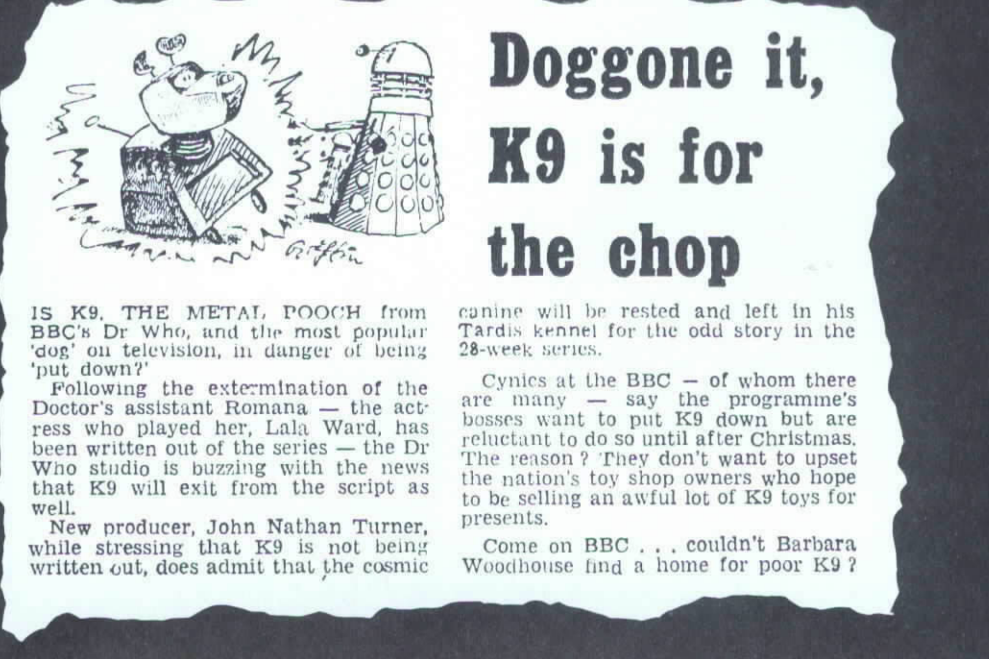
It turned out that Mr Nathan-Turner had a lucky escape. "Gary Milton, 12, of Ilford, Essex, summed up the feelings of thousands of other *Dr. Who* fans in his letter: 'If the producer decides to exterminate K9, I hope K9 exterminates him first.'"

The work of Nathan-Turner's predecessor hadn't entirely been forgotten among this plethora of publicity for Season Eighteen. *The Evening News*'s Patrick Stoddart noted on 20th August that: "*Dr. Who* has a close encounter with Basil Fawlty for the second time tonight – and the BBC hopes someone will notice. When the *Dr. Who* serial *City of Death* (BBC 1 6.25) was first screened last October, director Michael Hayes slipped a sting into the tail by giving John Cleese and Eleanor Bron cameo rôles in the final scenes. To complete the surprise their names were left out of the cast list and people like me were left in the dark. So the episode was watched only by *Dr. Who*'s regular pre-pubescent public. Kids being the blasè creatures they are, John Cleese's sudden appearance went by without comment.

In late 1979, Marvel Comics launched the then-*Doctor Who Weekly* in Liverpool, where Tom Baker was on hand to give his seal of approval.

"Tonight the BBC are taking no chances. They are trumpeting their coup. Cleese and Bron play arty tarty critics in a gallery to which the Tardis plays a flying visit. Says producer John Nathan-Turner: 'I don't think John took much persuading to do the show. *Dr. Who* is a bit like *The Muppets* – everybody likes the idea of popping up in it, if only to impress their children.'

Ironically, *City of Death* continued to attract more press interest on its repeat than its original transmission. *The Sunday Times* of 24th August printed a piece by Russell Davies, who noted that "Julian Glover . . . was back to earth ➤



Doggone it, K9 is for the chop

IS K9, THE METAL POOCH from BBC's Dr Who, and the most popular 'dog' on television, in danger of being 'put down?'

Following the extermination of the Doctor's assistant Romana — the actress who played her, Lala Ward, has been written out of the series — the Dr Who studio is buzzing with the news that K9 will exit from the script as well.

New producer, John Nathan Turner, while stressing that K9 is not being written out, does admit that the cosmic canine will be rested and left in his Tardis kennel for the odd story in the 28-week series.

Cynics at the BBC — of whom there are many — say the programme's bosses want to put K9 down but are reluctant to do so until after Christmas. The reason ? They don't want to upset the nation's toy shop owners who hope to be selling an awful lot of K9 toys for presents.

Come on BBC . . . couldn't Barbara Woodhouse find a home for poor K9 ?

◄ again, in a manner of speaking. Billed as 'the Count,' he stood revealed as the villain of *Dr. Who* (BBC1). 'I am Skaros!' he bellowed, 'Last of the Jaggeroth!' Or it might have been 'Jarosk! Last of the Shaggeroth!'

"Whatever his intergalactic ilk, Mr Glover's head suddenly turned into a nest of spinach with one eyeball planted in its midst. Such is television, and the actor's life. One day it's socialism with a human face, next day you're the voice of a cyclopic vegetable."

On 9th October, it was the grim duty of *The Daily Express*'s Douglas Orgill to break the news that K9 had trundled his way to arrive just in time for the last time. "They don't make dogs like that anymore," he lamented. "Not since the death of Dickens's Little Nell has the nation faced such a trauma. *Dr. Who*'s faithful friend, K9 is being cut from the BBC TV series next year. Not, however, for biting postmen, chasing cats, or raising his rear metal support against any lamp-post. The trouble, it seems, is that the metal, computerised 'dog' who loyally helps the Time Lord hop from galaxy to galaxy is just *TOO* clever. His infallibility in solving the Doctor's problems made it too easy for the scriptwriters – though, says producer John Nathan-Turner, 'there could, one day, be a Mark 3 K9.'"

Where was *The Sun* when the nation's children needed it? It was probably at the BBC's corporate office, at 10 Cavendish Place, attending the press conference announcing the biggest bombshell of all; on 24th October Tom Baker revealed that after almost seven years in the rôle, he was leaving *Doctor Who*. Accompanied by John Nathan-Turner, a sombre looking Tom said "I'm giving up when I'm at the top." However he also admitted that: "I felt this year that things were beginning to drag.

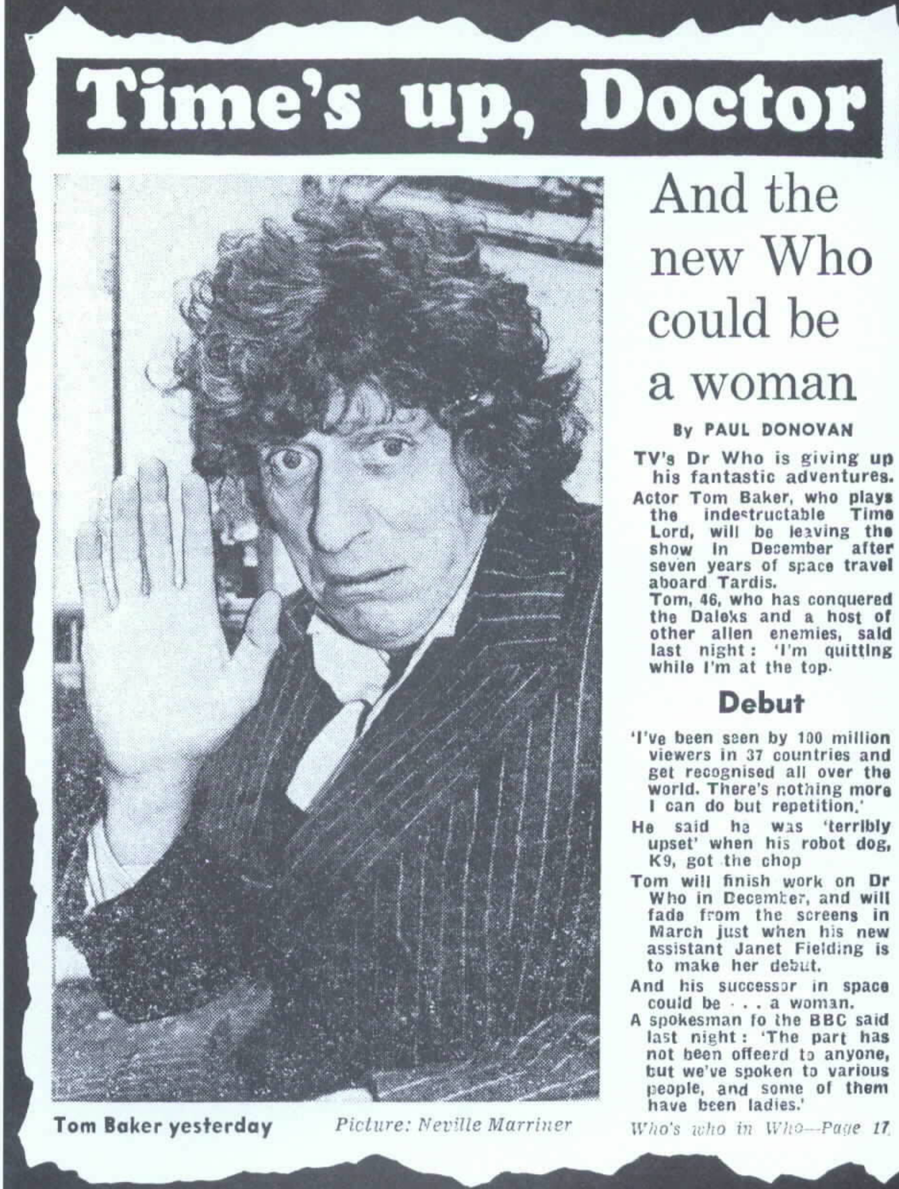
The Sun claimed that Tom was saying farewell to "*Dr. Who,* glamour, and £1,000 a week.

"Tom said he had no work lined up, and admitted that his friends thought he was mad to give up such a lucrative rôle when jobs were hard to come by. But it was not the money he would miss so much as the international appeal as a 'harmless hero' whom children need never fear."

The *Daily Mirror*'s Hilary Kingsley and Patricia Smyllie wrote "Tom Baker is to quit his TV rôle as *Dr. Who.* A woman could replace him in the BBC series. Tom, *Dr. Who* for seven years, gave the hint yesterday when he announced he will leave the show in March. He said: 'I hope whoever gets the part will have as happy a time as I've had. I wish him – or her – luck.'"

The Dail Mail's Paul Donovan quoted Tom as saying "'I've been seen by 100 million viewers in 37 countries and get recognised all over the world. There's nothing more I can do but repetition.'

"He said he was 'terribly upset' when his robot dog, K9, got the chop. Tom will finish work on *Dr. Who* in December, and will fade from the screens in March just when his new assistant Janet Fielding is to make her debut. And his successor in space could be . . . a woman. A spokesman for the BBC said last night: 'The part has not been offered to anyone, but we've spoken to various people, and some of them have been ladies.'"



Time's up, Doctor

And the new Who could be a woman

By PAUL DONOVAN

TV's Dr Who is giving up his fantastic adventures.

Actor Tom Baker, who plays the indestructable Time Lord, will be leaving the show in December after seven years of space travel aboard Tardis.

Tom, 46, who has conquered the Daleks and a host of other alien enemies, said last night: 'I'm quitting while I'm at the top.

Debut

'I've been seen by 100 million viewers in 37 countries and get recognised all over the world. There's nothing more I can do but repetition.'

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Who's who in Who—Page 17

Tom Baker yesterday *Picture: Neville Marriner*

The possibility of a female Doctor was never really on the cards, but the impromptu joke was an effective headline-grabber. After numerous interviews and photographs, the day ended as *Nationwide*'s Sue Cook struggled with an understandably shell-shocked Tom Baker on live television. When asked about his future plans, he responded "I'm going into oblivion, I suppose."

In the wake of all this turmoil, *The Daily Mirror* despatched William Marshall to undertake another profile of the outgoing Doctor. Mr. Marshall's "Journey into the unknown" took him to an art gallery, a bar in Waterloo and finally the most expensive restaurant in London.

Reporting the evening's events on 5th November, Mr. Marshall described how: "Tom, with his flock of wild bouncing hair, stood before one painting and boomed in that fat, rolling voice: 'Just look at that arse, how it goes with the sweep of the scenery in the background.' He looked it up in his catalogue – he happened to be carrying three of them, each as thick as a Bible – and found they were for an exhibition next door. After a quick tour of the pictures, Tom and his retinue, booze pouring from every gaping pore, charged up to the bar.

"The gang was drinking a shattering mixture of vodka and white wine. I asked one of Tom's ladies what they called the filthy mixture. She said she didn't know but it really worked . . . it really did. When the bar closed Tom drank straight from the neck of a bottle of wine, draining the dregs as though snatching at the very last of life itself. The barman turned down his application for more wine and was called something unfit for early evening viewing."

When Tom was eventually free of his "gang of sweating, swearing rag-tag-and-bobtail Soho revellers" he took Mr Marshall to his favourite restaurant. "As soon as we got inside the door, the barmen chorused 'Where's your scarf, Doc?' and Tom replied with a flip of his leg, which told them to get lost.

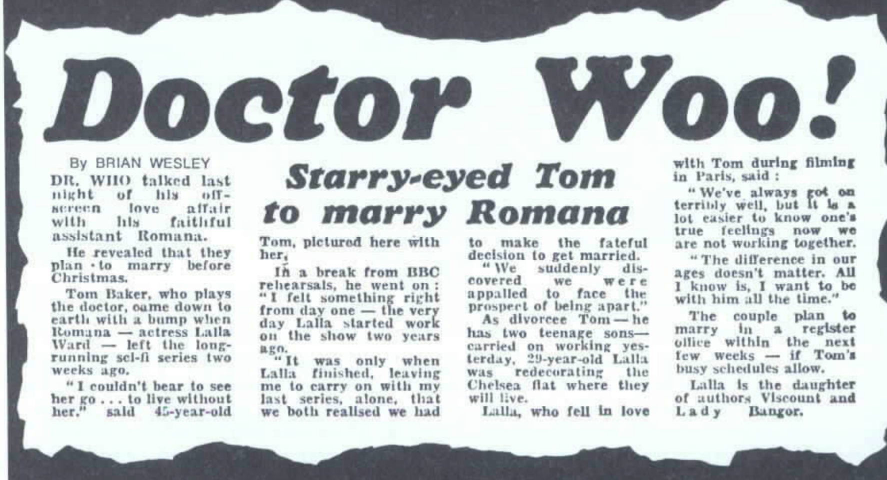
"We ordered the oysters and lobster and wine and over the food Tom said: 'Finishing with *Dr. Who* is a great emotional jolt after playing it so long, but we need these emotional jolts on our lives, they are good for us. The Doctor has made me quite well off and believe me there was no row with the BBC. It was strictly my decision.'"

On the same day, while Tom Baker and company probably nursed their hangovers, *The Sun* proclaimed "Dr. Moo! TV Vet is New Space Doctor."

Barrie Mattei announced: "TV's new *Dr Who* will be heart-throb actor Peter Davison, the girl-chasing vet in *All Creatures Great and Small.* Peter, 29, will take command of the famous Tardis time machine next year and set about the task of sorting out space creatures rather than farm beasts.

"'Peter is so right for the rôle,' programme producer John Nathan-Turner said last night. 'He is very popular with children and has a large following with feminine viewers.' Peter, who is married to sexy St. Bruno ad girl Sandra Dickinson, joked: 'The sky's the limit with *Dr Who*. And if I get chucked out of my home I will always have a police box to live in!'"

These were busy news days, and it seems *The Scotsman* was alone in remembering to review the actual programme. Writing about *State of Decay* on 6th December, Stanley Eveling said: "The new episodes of *Doctor Who* are full of child-like imagination, the best for a long time. Here they have kings and queens like cardboard people always walking hand in hand and an old space ship they live in and, below, the thump of a giant vampire's heart. Good ghoulish entertainment for all ages."



Doctor Woo!

By BRIAN WESLEY

Starry-eyed Tom to marry Romana

DR. WHO talked last night of his off-screen love affair with his faithful assistant Romana.

He revealed that they plan to marry before Christmas.

Tom Baker, who plays the doctor, came down to earth with a bump when Romana — actress Lalla Ward — left the long-running sci-fi series two weeks ago.

"I couldn't bear to see her go . . . to live without her." said 45-year-old Tom, pictured here with her.

In a break from BBC rehearsals, he went on: "I felt something right from day one — the very day Lalla started work on the show two years ago.

"It was only when Lalla finished, leaving me to carry on with my last series, alone, that we both realised we had to make the fateful decision to get married.

"We suddenly discovered we were appalled to face the prospect of being apart."

As divorcee Tom — he has two teenage sons — carried on working yesterday, 29-year-old Lalla was redecorating the Chelsea flat where they will live.

Lalla, who fell in love with Tom during filming in Paris, said:

"We've always got on terribly well, but it is a lot easier to know one's true feelings now we are not working together.

"The difference in our ages doesn't matter. All I know is, I want to be with him all the time."

The couple plan to marry in a register office within the next few weeks — if Tom's busy schedules allow.

Lalla is the daughter of authors Viscount and Lady Bangor.

1980 ended with perhaps one of the year's most important events. Although Tom Baker's engagement to Lalla Ward was no secret to the general public, it wasn't until 13th December that a date for the marriage was announced. Ken Eastaugh, with an exclusive for the *Daily Star,* wrote, "The TV time travellers will be married this morning at Chelsea Register Office – and will have that head-in-the-clouds feeling hours before their latest screen adventure is seen on BBC 1 tonight.

Janet Fielding boarded the TARDIS when Tom Baker relinquished the rôle of the Doctor.

"In real life, Tom and Lalla come from two different worlds . . . Tom, who has been married before and has two teenage sons, comes from working-class Liverpool. Lalla, daughter of Viscount Bangor, was raised in trendy Chelsea and the South of France."

The following year, on 27th June 1981, *The Sun's* Margaret Forwood reported that "Time traveller *Dr. Who* is moving to a twice weekly cliff-hanging format in a bid to revive the show's flagging ratings. The series, which has occupied the early Saturday evening slot for 18 years, will be seen on BBC1 on Tuesdays and Thursdays when it returns in the New Year.

"As well as a new look, the show is getting a new doctor – the youngest and best-looking yet. He is 30-year-old Peter Davison, one of the stars of *All Creatures Great and Small* . . . Davison says: 'I think my *Dr. Who* will look a bit like Tristan in *All Creatures* – only brave. That's how one child wrote and said I should play it, and I rather agreed with him.'"

While Peter Davison was preparing for *Doctor Who,* Tom Baker was preparing to star in *The Trials of Oscar Wilde* at Chichester. However, as Charles Catchpole noted in *The Sun* of 14th November, the rôle of the Doctor wasn't one he could easily leave behind. "It is eight months since Baker hung up *Dr. Who*'s long scarf and floppy hat. But Baker still cannot shake off the character he played for six years. 'To tell the truth, I don't really want to,' he says. 'I adore being recognised in the street. People assume that an actor has the qualities of the rôle he plays.'

"He admits he used to be a 'ferocious' drinker until he fell in love and married his *Dr. Who* co-star Lalla Ward, 30. They celebrate their first wedding anniversary next month. 'For the first time in years I have a reason to go home instead of hanging around in Soho getting drunk until all hours,' he says.

"In a fortnight's time the BBC will be showing a week of Baker's best *Dr. Whos*.

"He will be watching with nostalgia."

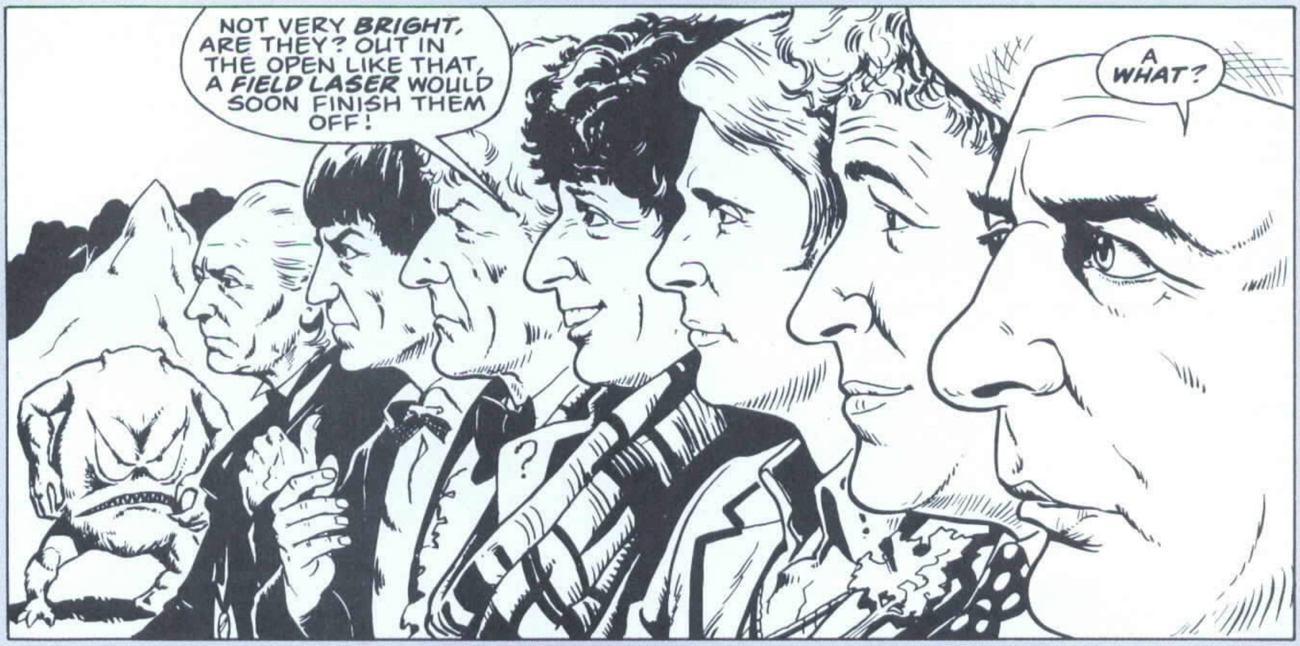
NB: All spelling and grammatical innaccuracies in quoted passages are as they were in the original reports.

Marcus Hearn

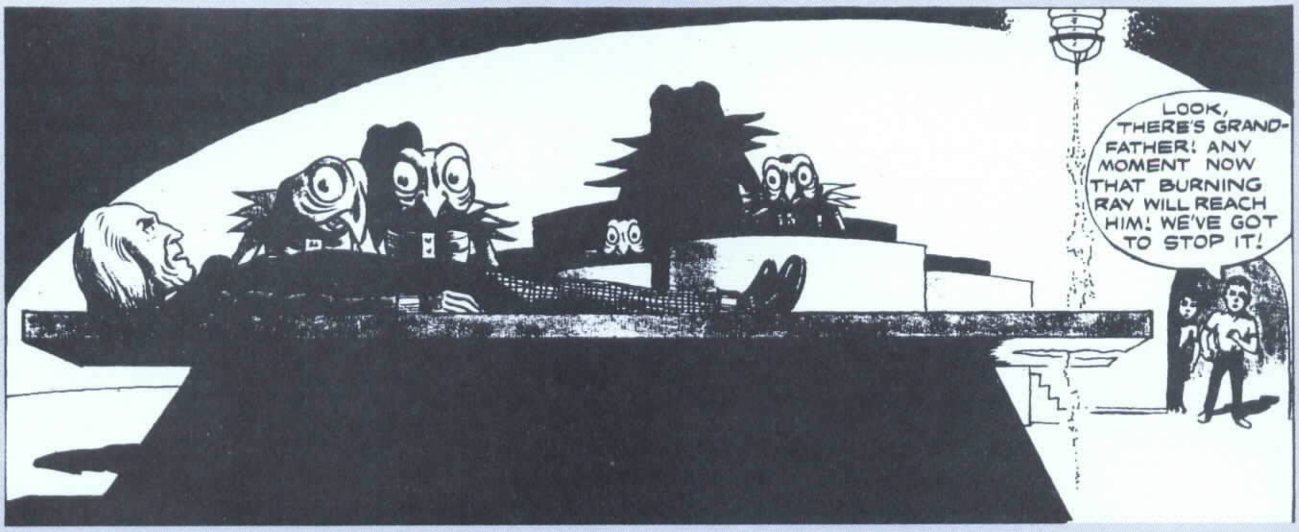
FROM MARVEL UK COMICS COMES

DOCTOR WHO CLASSIC COMICS

THE WORLD'S LONGEST RUNNING TELEVISION SCIENCE FICTION PROGRAMME *and* THE WORLD'S LONGEST RUNNING COMIC STRIP BASED ON A TELEVISION PROGRAMME!


NOT VERY *BRIGHT*, ARE THEY? OUT IN THE OPEN LIKE THAT, A *FIELD LASER* WOULD SOON FINISH THEM OFF!
A WHAT?

presenting strips featuring all seven Doctors from the last three decades of British comics.


LOOK, THERE'S GRANDFATHER! ANY MOMENT NOW THAT BURNING RAY WILL REACH HIM! WE'VE GOT TO STOP IT!

Doctor Who © BBC 1992

52 FULL-COLOUR PAGES; FREE GIANT POSTER;

Prelude

And when he was old, they put him out to pasture. They gave him a dacha that overlooked the lake and assigned him a flat faced nurse who'd once worked for the KGB. During the short alpine summer, when the pollution reports were favourable, she would wheel him out onto the veranda to sit in the sun. They kept a bracelet on his wrist, a battery of miniature sensors that monitored his heart, blood sugar and adrenaline levels. The stainless steel buckle deliberately *too* complex for his arthritic fingers to unfasten. Every other second it broadcast a burst of medical data, relayed through the TV in the lounge and onto the mainframe under the school. A constant mechanical deathwatch. His final decline bitmapped in glorious 3D under the ground.

His nights were filled with nightmares, as if the sum of all his fears had finally broken through the decaying walls of his conscious mind. He would wake screaming, his body rigid with terror, clawing at the smothering blankets. Even so, as his memories faded he found himself embracing his night terror – as the only surety of his existence.

There was a horse in the field below the dacha, a magnificent white stallion, eighteen-hands high, with hooves as big as dinner plates, which had gone bad tempered with old age. Once in a while a tall man with blonde hair would enter the field and talk to the horse.

He was aware that he too had visitors, men and women, mostly in uniform. They too would speak to him but, like the horse, he was aware only of the tone, not the substance, of their words. He felt himself in competition with the stallion, a contest to see who could die first.

It was difficult to say when he first became aware of the boy. He seemed to have sprung up like a mushroom on the veranda one day, while he was dozing. The boy never seemed to wear his boots, although the rest of his uniform was always crisp, the blue UN flashes startling against the deep camouflage green. The old man would open his eyes to find the boy squatting comfortably beside the wheelchair. He got the sense that the boy was somehow watching over him.

New dreams overcame him in his sleep. A forest, in some far country where the air was hot and moist under the spreading canopy. Someone would speak to him in his dream, sometimes it was a woman, sometimes it was the boy, sometimes a mixture of both. The dreams filled him with a sense of loss like a fading summer.

After a while, a week, a month, a year – he didn't know – he spoke to the boy.

"Who are you?" he asked.

The boy looked at him with strangely familiar eyes. Girls eyes, thought the old man. "Don't you know me, baba?" he asked.

The old man shook his head, he'd forgotten so much. "I'm dying," he said suddenly.

"Yes baba," said the boy, "I know."

"Everybody dies," said the old man, "me, the horse, even you."

"Yes baba."

"Do you know why we die?"

"No baba," said the boy.

"Because we live."

The boy was silent. Out on the pasture the stallion restlessly pawed the ground.

"You like the horse?" asked the boy, finally.

"It's a stallion," said the old man as if it was important.

"You want to ride it?"

"I can't," said the old man, restless in his wheelchair.

"I think you want to," said the boy.

Mounting was easier than he thought it would be; the boy was stronger than he looked, boosting him onto the horse's back. He felt the hot skin of the horse against his legs as he got astride, the muscles shifting under the skin.

"I say," he told the boy, "I think I've forgotten how to do this."

"Nothing is forgotten," said the boy.

"Don't tell *me*," he snapped, "tell the horse."

The boy smiled and raised his hand. In that moment the old man saw himself reflected in the boy's expression.

Suddenly he remembered it all. He remembered the path in the forest, the girl with the basket on her head, being young and full of impetuous blood.

"Wait," said the old man. There were questions he wanted to ask, things he wanted to say.

The flat of the boy's hand came down hard on the stallion's rump.

The old man forgot the boy as the horse sprang away. He was amazed at the power still in the old animal. Amazed at the strength in his own limbs, as he gripped with his knees and held onto the mane with both hands. The horse raced across the pasture, its hooves thundering on the grass like the sound of distant guns.

The perimeter of the field was marked with a barbed wire fence but the stallion took it easily, snorting with contempt. They hit the medacam surface of the access road that ran down to the main road.

He felt the wind rip around his face, stripping away the haze that had consumed his mind. He changed his posture, riding with his back down, head thrust forward into the wind. The stallion responded by picking up the gallup.

He saw the school to his left, framed by the blue white peaks of the mountain beyond. People were outside, men and women with startled faces running to intercept him. He wanted to shout to them, to tell them that it was all right, that he'd discovered the secret of eternal youth but his lungs were full of cold air and pain. The horse, too, was breathing in ragged uneven gasps, spittle flying back from drawn lips.

Across the landing field they raced. Where the helicopters clattered and buzzed. Across the perimeter road and onto the final pasture before the lake. He risked a look behind. A land cruiser was chasing them, bouncing across the rutted field. The driver taking insane risks to reach them in time.

Too late. Ahead the edge of the cliff bisected his view, the far shore of the lake just visible above and beyond that, the cool peaks of the mountains. A line of wire mesh across the lip to stop the unwary falling.

One last fence.

The hated bracelet on his wrist started to scream. A last technical defence against oblivion.

The stallion took the fence with a metre to spare.

The ground vanished from beneath them.

He felt the artery burst like a blow inside his skull.

Horse and rider were both dead before they hit the water two hundred metres below.

And when he was dead they put him in the ground. They gave him a funeral with full military honours and buried him under the Union Jack. After the young soldiers had been paraded away, the old soldiers went inside to tell their lies and to try drink enough to sleep that night.

It was almost dawn by the time General Bambera climbed into bed and her husband's arms. He'd taken it very well considering it had been his horse.

"Nothing is forgotten," she said before she fell asleep.

They woke her an hour later, to tell her that a mountain in America had just exploded.

Ben Aaronovitch

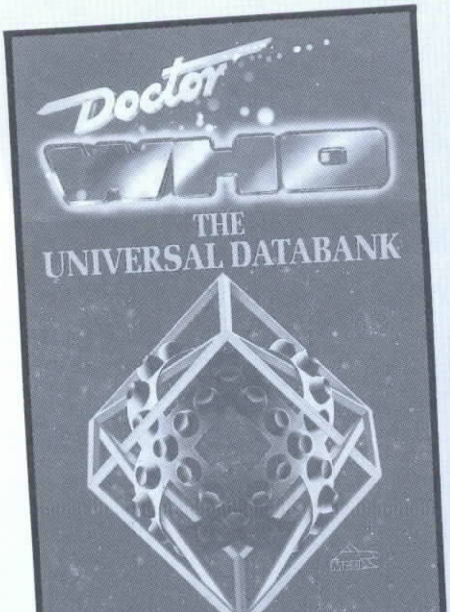
Doctor Who - The New Adventures: Transit.
by Ben Aaronovitch,
with a cover by Peter Elson,
published by
Virgin/*Doctor Who* Books on
17th December 1992 at £3.99

OFF THE SHELF

As Christmas draws closer, Gary Russell takes a dig into his stocking to see what goodies he can pluck out. Frankly, he's not too pleased with what he finds...

Lots to whizz through this month in a short amount of space, so let's start with our old chum, Jean-Marc Lofficier.

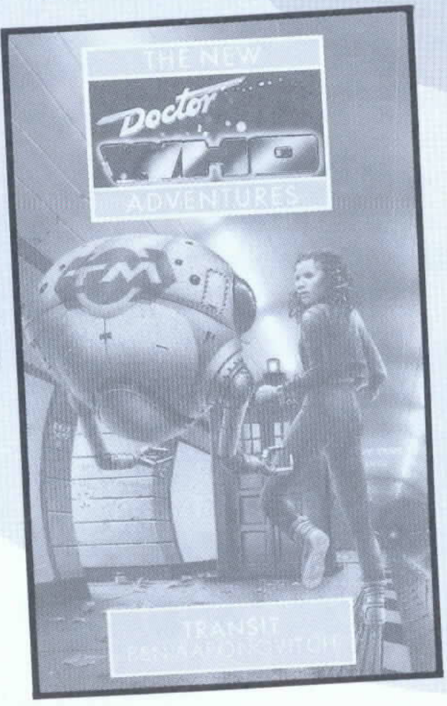
Ever since 1980, *Who* fans have been reading his *Doctor Who* programme guides in their myriad of forms. When Volumes 1 and 2 of *The Doctor Who Programme Guide* were issued after *Logopolis* had been transmitted, *Who* fans waited with baited breath for an updated version. A couple of years back, Lofficier revised the first volume, still entitled *The Programme Guide,* to take us up to the end of *Survival,* to date the last *Doctor Who* adventure made. Although a few errors crept in, for the most part it sits invaluably upon every fan's bookshelf and is a constant source of reference. Last year, *The Terrestrial Index* followed, a brave attempt to list various *Who* production personnel, a run-down of all the actors and lists of appropriate non-televised stories (with more errors in the comic-strip section than accuracies). It also included an attempt at a chronology for Earth-based *Who* adventures.



Those of us waiting for a revamp of that second 1980 *Programme Guide,* a general A to Z of people and places in the series had to put up with David Saunders' flawed but earnest if incomplete encyclopedia from Piccadilly Press a couple of years back. Until now. Finally, under the guise of *The Universal Databank,* Lofficier has updated, added to and generally re-shaped his original second volume into a brick-sized, surprisingly cheap to buy, paperback. And it is definitely the most worthless, inconsequential and ultimately pointless waste of tree pulp ever put on a shop's shelf.

WHO ARE THESE PEOPLE?

What is wrong with it? Well, where to begin? Basically, where Lofficier falls flat on his face, and completely devalues the book, is his choice of source material. In his previous works, he rightly used the "programme" as his source material – anything outside that, was clearly indicated as such. For *The Universal Databank,* the author has decided that the range of Target novelisations are also fair game, therefore totally disrupting established "official" continuity. For instance, suppose you look up the colonists' leader from *Colony in Space,* Ashe: John Robert. Who? We all remember John Ashe from *Colony in Space,* but when novelising the book, as *Doctor Who and the Doomsday Weapon,* author Malcolm Hulke changed the name from John to Robert. Now, he has both names, with no indicatiion in the text that one is 'adopted' from the novelisation.



Another example – one that compounds the problems with this book? How about the policemen from *The Feast of Steven,* the humorous Christmas Day episode of *The Daleks' Master Plan?* Never named on TV, but because John Peel (not even the story's *original* author, wittily chose to name them after the cast of *Z-Cars,* the likes of Ellis, Blessed and Windsor can be found, listed as Liverpool policemen! Again, there is no indication that this is from a novel, not the actual TV series. Looking up someone like Zoe Herriott therefore becomes a pointless exercise as Lofficier chooses to use all the different spellings of her name, given in a variety of different books. And who is this Lopez, Polly – who apparently travelled with the First and Second Doctors?

Even in his inaccuracy, Lofficer isn't consistent. He'll happily add George Morris into continuity (i.e. the Earthling from *Meglos*) or tell us that Dr Cook from *The Time Monster* is called Humphrey, but is Linx the Sontaran called Jingo Linx? No!

All this would be wholly excusable – desirable, even – if Lofficier acknowledged in the entries which were TV based and which weren't. But he hasn't, so the reader is left to wonder whether the name, place or monster just looked up actually exists, is an original author's addition when novelising their story, or a different author's interpretation of someone else's story!

Of course, going on about the actual inaccuracies within the book (since when was 'Bill' one of Lytton's policemen in *Attack of the Cybermen?*) – would be lengthy and dreary. Suffice to say that even the appendix, correcting the mistakes in *The Terrestrial Index,* is *still* wrong!

The Universal Databank only costs just under a fiver, which is just as well. You can just about afford it to keep up a full collection of *Doctor Who* books, because as a worthwhile investment, or as a reference guide to *Doctor Who,* the sort of A to Z a twenty-six year old series *needs,* this book fails on every count. Nice cover by Alister Pearson though!

Staying on this rather depressing attack-mode, let's turn our attention to Ben Aaronovitch's contribution to the ongoing *Doctor Who – The New Adventures* series of novels, *Transit.*

UNIQUE?

Few drama television programmes have lasted longer that *Doctor Who. No* science fiction series has. One of the reasons for its long-term appeal and success has been the series' ability to appeal to an audience of all ages and backgrounds. It has never seen the need to use either sex, extreme violence or pages of swearing to sell itself – it has always risen above such depths. With *Transit,* Virgin Books have taken their most disastrous and totally stupid step yet in making adventures "too broad and too deep for the television screen". One would have thought that the adverse reaction a majority of people gave to *Genesys* would have shown Virgin the direction downwards that their readers *don't* want *Doctor Who* taken in.

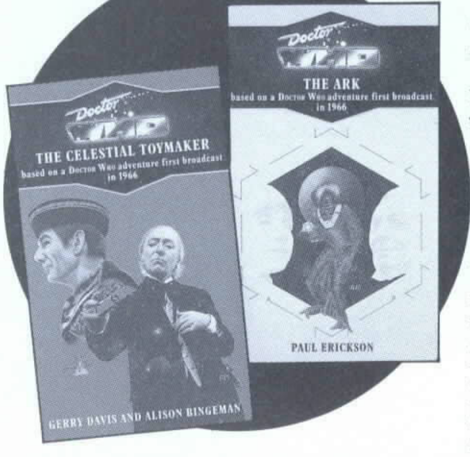
Sorry, Ben Aaronovitch, I'll applaud *Remembrance of the Daleks* as one of the Eighties' true classics, and I can even find good points in *Battlefield,* but *Transit* has nothing whatsoever to recommend it. It is the most purile, non-*Doctor Who* book it has ever been my misfortune to read.

The sex scene (has no one ever heard of subtlety before?) is ignorable, the constant use of Mary Whitehouse's dreaded 'f' word is boring and, frankly in the idealised history of *Doctor Who,* totally out of place, but it is the totally dire plot that lets it down.

Now, I'm the first to admit to being vaguely computer-illiterate, so much of this stuff about sub-systems crashing etc goes way over my head. I do know enough about artificial intelligence systems, however, to at least follow the basic idea of the book's 'villain'. However, the story is so wrapped up in its own sub-Anthony Burgess hip-speak and technojargon that by the time I've looked up a word in the glossary at the back for the third time (and the need for a glossary is always a bad sign), I'm frankly bored. Yes, the bad language disappointed me (*Who* has survived a long time without it, why start now?); yes, the sex actually surprised me (I guess I'm too puritan in my concept of what *Doctor Who,* the series, is all about), but when I'm bored of reading simply because the plot is too convuluted and self-referential, I just want to give up.

If I didn't *have* to read it, to justify a review of it, I'd have given up on *Transit* after about page sixty. Yes, it *is* a good science-fiction story, in a kind of low grade William Gibson or George Alec Effinger sense, but it lacks the freshness of Andrew Cartmel's derivative but sufficiently intriguing *Warhead* novel.

One other thing that ruined the book for me was the lack of good material for Bernice in this book – she's only just joined, but we don't get to know her at all. Instead, we're offered the decidely unlikeable Kadiatu Lethbridge-Stewart – whose only interesting feature (her genetically manipulated creation) is swept under the carpet as she is turned into a kamikaze-like warrior. Everything about Kadiatu represents what is both right and wrong with *Transit* as a whole – a great science fiction novel masquerading as a totally awful *Doctor Who* book. For Aaronovitch, a self-confessed *Who* fan, and therefore an ideal *New Adventures* writer, to offer us this pottage is, frankly, the most disappointing aspect of the entire book range so far.


Doctor Who
THE CELESTIAL TOYMAKER
based on a Doctor Who adventure first broadcast in 1966
GERRY DAVIS AND ALISON BINGEMAN
Doctor Who
THE ARK
based on a Doctor Who adventure first broadcast in 1966
PAUL ERICKSON

What Virgin and some of their authors are forgetting is that no amount of trying to get the books placed in the adult section of bookstores can alter the fact that *The New Adventures* are read by an audience as varied in age as the TV series itself. I'd take pretty high bets that a lot of people, already in two minds about the quality of some *New Adventures,* will see this as the final straw and give up. I hope I'm wrong – a majority of the books have been great. But *Transit,* for me at least, contains everything that *Doctor Who* has never been and, frankly, should never aspire to be.

GOOD STUFF

To briefly wrap up – *The Fourth Doctor Handbook* is also out now, and it's rather jolly. Some nice Tom Baker quotes open up an in-depth examination and guide to every story featuring the Fourth Doctor shown on television, and is a great round-up of this, the most popular of eras in the show's history.

Produced by the same team responsible for *The Sixties,* this on-going series of reference works looks set to equal their first masterpiece in terms of quality and quantity (The Sixth Doctor is due next year, with an introduction by Colin Baker). They're a nice idea, and this one is nicely executed with a nice cover. In fact, a nice book.

Also out now are the two latest releases on CD from Silva Screen Records Ltd. Originally issued in the Eighties by BBC Records as *Doctor Who – The Music: Volumes One* and *Two, Earthshock* and *The Five Doctors* (presumably renamed to tie-in with the videos of those stories) contain all the original tracks, plus a few extras. These include Delia Derbyshire's stock musique-concrete pieces used in *Inferno,* and some great Dudley Simpson Seventies thematics, originally released as the 'B' side of the *Moonbase Three* TV series theme record. Good packaging (something BBC Records always seemed incapable of) plus the more logical, chronological running order make these CDs (also available on cassette – Silva Screen *do* listen to their public) an absolute "must buy". Something to spend those WH Smith gift vouchers on that Great Uncle Eustace always gives you at this time of year.

Finally, a reminder that this month's Target re-issues are *The Celestial Toymaker* by Davis and Bingeman, and Paul Erickson's *The Ark,* both with new covers by Alister Pearson.

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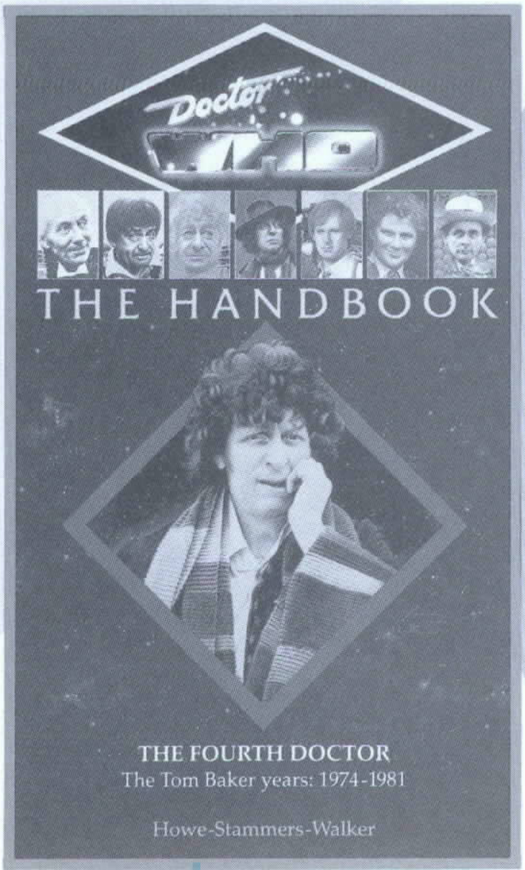


***The Universal Databank,* the latest in the series of *Doctor Who* programme guides by Jean-Marc Lofficer, and *The Fourth Doctor Handbook* by Howe, Stammers and Walker are out this month and to celebrate, we have *TEN* copies of both books to give away in this *FREE* competition, courtesy of Virgin Books. Just put your answers to the questions below on a postcard or the back of a *sealed* envelope and send it off to: Handy Bank, *Doctor Who Magazine,* Marvel Comics Ltd., 13/15 Arundel Street, London WC2R 3DX.**

Entries should reach us by 4th March 1993. Usual Marvel competition rules apply and multiple entries will be burnt up!

1: What was the name of Lofficer's most recent *Doctor Who* reference book?

....

2: Name one story featuring the Fourth Doctor where he encountered his double:

....

Name: ....

Address: ....

....

....

....**Date of Birth:** ....

BRIEF ENCOUNTER

IN THE COMMUNITY

Ace was scared. Not scared for her life, no, it wasn't that kind of fear. She was in no danger. And yet . . .

"You don't have to do this," the Doctor had said. "It wasn't your fault. It's not your responsibility." Then he had hung back in the TARDIS, as if he had been addressing himself as much as her.

The psychiatric hospital was on the outskirts of the town, a buffer zone of woods and wasteland separating it from 'the community'. In a little under a year cost cutting would give rise to a policy of releasing the residents into that same community; it was the reason Ace's visit had to be now.

She paused, swallowed her trepidation, and entered the hospital grounds. Here and there patients sat on benches, walked about, or just stood, some watching Ace, others too drugged to react to their environment in any way at all. It reminded her of *Dawn of the Dead.* She walked quickly to the main building.

The nurse at the reception desk smiled at Ace. "Can I help you?"

"I've come to see Judith Winters."

"Oh yes. She's in the East Wing, and doing nicely. She'll be pleased to see you, I expect." The nurse called to a passing orderly, who led Ace to some double doors. "Give me a shout when you're done," the orderly told her, unlocking them.

Ace went through. Judith wasn't in the room with her name marked on the door, so Ace followed the corridor to the kitchen. There she was, heating up a fish-in-a-bag on the cooker. Ace noticed with surprise that she had a pair of scissors for cutting the bag open.

"Hello Judith," she said, very quietly.

Judith turned round. She was a tall, thin woman of about thirty-five. She looked at Ace for several seconds before incredulity and recognition dawned. "Ace?"

"You remember me."

"Of course I remember you. You haven't changed a bit." Judith seemed unsure whether to hug Ace; in the event, she didn't. "It must be twenty years!"

"And the rest," said Ace, feeling a little more relaxed. Even so, she wondered what effect her own apparent agelessness might have on Judith's fragile mind. The Doctor had said it would be okay, but he wasn't always right.

"I'll do you a fish if you like," said Judith.

"It's okay, I've already eaten. Thanks."

"So, what do you do with yourself?"

"Me? Well, I travel a lot."

"I always wanted to travel." Judith's voice might have sounded wistful, but the medication made her voice slur. "I got eight O-levels at school, you know that? I always wanted a job that would take me round the world. I did get a job in a shoe shop though, for a while." She smiled at Ace and added, conspiratorially, "They had to get rid of me because I kept upsetting the customers."

Judith went on to tell her about a fat woman who kept coming into the shop. There was no apparent point to the story, and Judith kept breaking off to laugh at the memory. Ace just listened, unable to speak.

Ace stayed for half an hour. They had virtually nothing in common apart from their brief encounter over a quarter century before, but Judith wanted to talk and Ace found it easier to listen than to try to make conversation. Eventually they said their farewells and Ace left, the orderly locking the door behind her. Ace was hungry; she had lied when she'd said she'd eaten already.

There were those who died, she reflected. Bystanders killed outright by things beyond their understanding. And there were others – those who survived their experiences, shaken but unscathed, who would rebuild their lives and carry on almost as before.

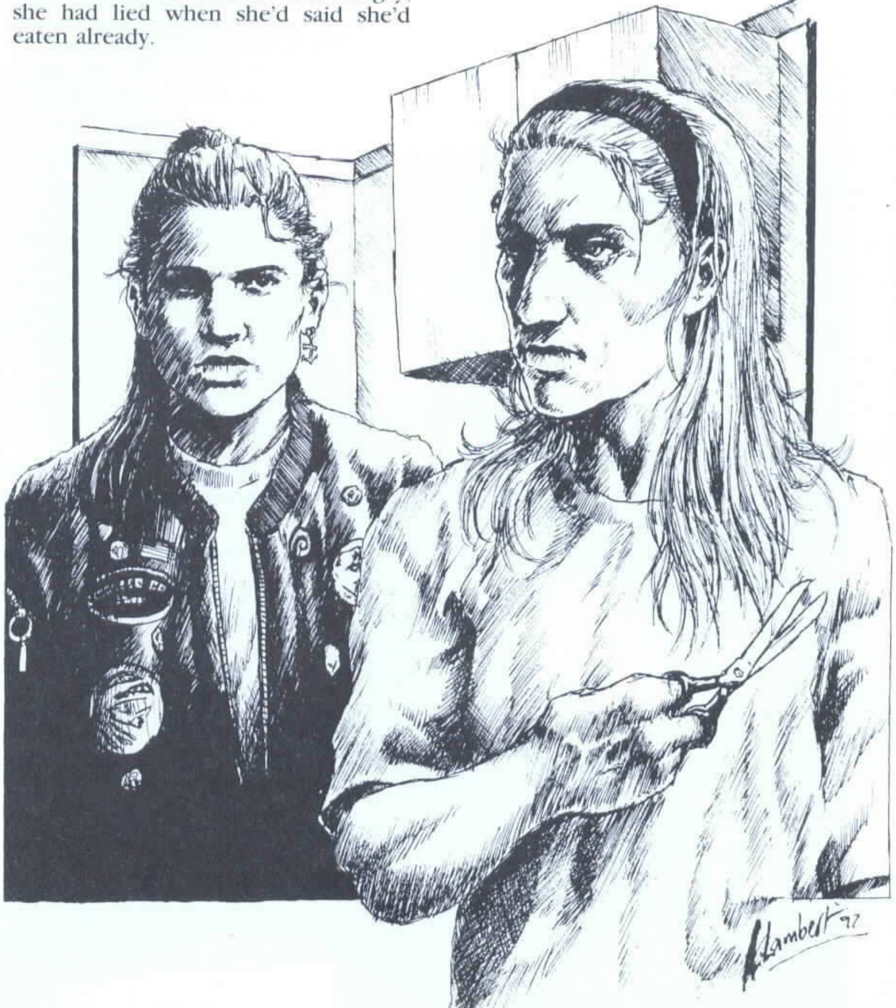
Then there was a third kind: the survivor who got too close. Judith had been a child when she had got too close, a player in an alien wargame. She had killed, she had ordered killing, and she'd been in the thick of the battles. But she never knew what she was doing. Until afterwards.

And then she had been left alone, utterly alone. Suddenly the universe had become a big empty place. Her home, her world, had been destroyed. In her childhood bewilderment and despair, she had destroyed herself.

She'd tried to kill Ace too, but that didn't matter. What mattered was, she'd destroyed herself and lived.

Ace made her way back to the safety of the TARDIS, leaving behind the hospital, and the girl who had been the Black Dalek.

Paul Beardsley



DOCTOR WHO

ARCHIVE FEATURE

Photo © BBC

Serial 6W

THE TWO DOCTORS

PART ONE (drn: 44′22″)

The Second Doctor is travelling with Jamie in the TARDIS; going to the huge Space Station Camera J7 to see the Head of Projects, Dr Joinson Dastari. After a confrontation with Shockeye o' the Quawncing Grig, an Androgum cook who is eager to eat Jamie, the pair meet Dastari and encounter his chateleine, Chessene o' the Franzine Grig. Chessene was also an Androgum, now technically augmented to mega-genius level. The Doctor explains he is on an 'unofficial' mission for the Time Lords, and asks Dastari to halt experiments by Professors Kartz and Reimer. An unco-operative Dastari then slumps forwards, drugged. Camera is attacked by Sontaran Battle Cruisers in league with Chessene. The Doctor is captured. As Jamie flees into the station infrastructure, Chessene and Shockeye plan to head towards Earth with the Sontarans.

On a fishing holiday, the Sixth Doctor collapses and senses his earlier self being killed. Peri suggests that he seeks medical help, and the Doctor decides to visit Dastari, the pioneer of genetic engineering. Camera is deserted apart from the dead scientists left after the battle, and a computer voice tells the Doctor that work being done there threatened the Time Lords [†].

The computer tries to eliminate the Doctor and Peri by depressurising the corridor, but the pair get into Dastari's office. The Doctor suspects that the Time Lords are being framed for attacking the Third Zone station, and realises that he must enter the station's infrastructure to turn off the computer.

A Sontaran spacecraft lands close to a hacienda, four kilometres from Seville in Spain, with Chessene, Shockeye and a Sontaran, Major Varl, taking over the house and killing the aged and blind Doña Arana. A second Sontaran craft soon arrives, spotted by English actor Oscar Botcherby who is moth-hunting nearby with Anita, a Spanish lady. Thinking it is a 'plane crash, they go to give help and see a Sontaran and Dastari carrying the comatose Second Doctor to the house.

The Sixth Doctor and Peri enter the infrastructure, with Peri certain that there is something watching them. The figure attacks Peri whilst the Doctor is working to disarm the computer, and her cry causes the Doctor to trigger a vorum gas boobytrap. Falling apparently lifeless from the gantry, he hangs across a cable . . .

PART TWO (drn: 44′49″)

Peri's attacker suddenly collapses, allowing her to rescue the Doctor. The pair find that the figure is actually a dirty, bedraggled Jamie. Under hypnosis, Jamie reveals that the Sontarans killed *his* Doctor. Back in the computer room, the group find a 3D recording system which showed the fake image of the Second Doctor being killed that Jamie had seen. The Doctor learns that the Kartz-Reimer experiment would require the symbiotic nucleii of a Time Lord, which the Sontarans must be trying to extract from his former self. By telepathy, the Doctor contacts himself – a prisoner in the hacienda basement – and senses the bells of Seville Cathedral. He and Peri depart for Earth with a recovered Jamie in the TARDIS.

Group Marshall Stike of the Ninth Sontaran Attack Group renders the newly arrived scout ship invisible. Dastari and Chessene then consider what needs to be done to the Second Doctor, who is strapped to an operating table.

Landing in the olive grove, the TARDIS crew meet up with Oscar and Anita, and learn of the 'plane crash' at the hacienda, with Anita offering to show the Doctor the way there. [†] Oscar is more reluctant.

The Kartz-Reimer transference module is set up in the cellar, as Dastari prepares to dismantle the Doctor cell-by-cell, extract his molecular stabilisation system for Chessene, and so give her the power of time travel using the module. The Sontarans will also use the capsule for an offensive against the Rutan in the Madillon Cluster. The Sixth Doctor scouts around the hacienda and sees Chessene and Shockeye. Anita tells him of a secret way into the cellars from the ice house, which the Doctor and Jamie decide to attempt whilst Peri distracts Shockeye.

Peri's arrival at the door posing as an accommodation officer for students delays the operation, and the Second Doctor is brought up from the cellar. The Sixth Doctor and Jamie enter via the tunnel; whilst the Doctor is explaining to Jamie that a transference of the capsule with himself inside will prime its system, the pair are captured by Stike and Varl.

In the house above, Shockeye's desire to taste a Tellurian (human) gets the better of him, and he pursues Peri from the house, looming over her when she falls.

PART THREE (drn: 44′ 45″)

Peri is knocked out and taken back to the kitchen, but Chessene stops Shockeye from proceeding with his recipe as she has work for him.

In the cellar, Stike forces the Sixth Doctor to travel briefly through time in the capsule and prime it before the Time Lord and Jamie make an escape. They briefly see the Second Doctor held captive before he is taken away by Chessene. The female Androgum-TA wants a consort who can time travel, and so asks Dastari to turn the Second Doctor into one of her own kind using genetic material from a reluctant Shockeye.

The Sontarans plan to double-cross Chessene, so set their ship to self-destruct and aim to leave in the Kartz-Reimer module. The Sixth Doctor and Jamie rescue Peri and escape the hacienda, where the Doctor reveals he removed the vital briode-nebuliser from the module.

Chessene and Dastari leave the cellar to fetch coronic acid to kill the Sontarans, and Shockeye and the now-Androgum Second Doctor recover. Both decide to sample the gourmet delights of Seville so leave the house, hijack a lorry and drive into town. The acid attack kills Varl, but Stike staggers on to try to escape in the capsule – which fails – and then reaches his own ship as it explodes.

The Second Doctor and Shockeye eat at Las Cadenas, a restaurant run by Oscar and Anita. Seville is being searched both by Chessene and Dastari, and also the Doctor, Jamie and Peri. The Doctor feels the Androgum inheritance of his former self taking a hold on his personality . . . [†]

When he is unable to pay the bill for the huge meal, Shockeye stabs Oscar to death and leaves. The Doctor's party finds his other self left at the restaurant and returning to normal – the second augmentation not having taken place soon enough. The whole group are then captured by Chessene, and return to the hacienda.

Whilst Jamie is prepared as Shockeye's next meal, the two Doctors and Peri are chained up in the cellar, after the Doctor has returned the primed briode-nebuliser. The Sixth Doctor gets free and confronts Shockeye, but is wounded and limps off into the olive grove. The cook follows the blood trail, and the Doctor kills him using cyanide from Oscar's abandoned moth-hunting kit.

Although the Second Doctor talks Dastari back to the side of reason, the scientist is shot down by Chessene who then attempts to escape in the capsule. The module explodes, the Doctor having set it to only work once – for a test with Peri made earlier – and Chessene reverts to a full Androgum as she dies. Using a Stattenheim Remote Control, the Second Doctor summons his TARDIS and departs with Jamie, leaving the Sixth Doctor and Peri with a long walk back to their own craft.

[†] End of Parts One, Three and Five of syndicated twenty-five minute version.

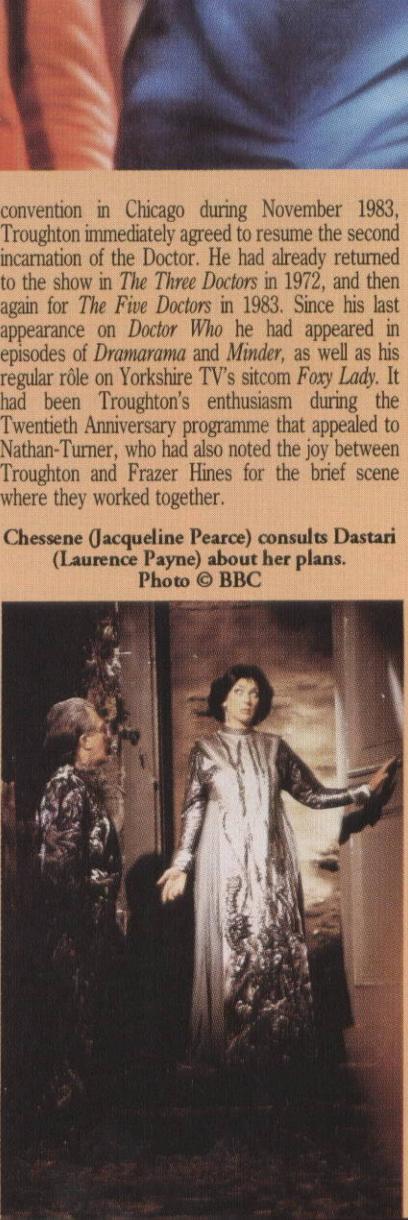
For the third serial to enter production in *Doctor Who*'s twenty-second season, producer John Nathan-Turner wanted a Sontaran story. And since the creator of the Sontarans, Robert Holmes, had rejoined the *Doctor Who* fold the previous year with the highly acclaimed *The Caves of Androzani,* who better to write the return of such well known foes? With Holmes' last story still in production, script editor Eric Saward asked the writer to start work on a new storyline in late Autumn, 1983.

There were a number of curious factors about the requirements placed upon Holmes. The first was that the story should be three forty-five minute episodes, akin to a full six-part serial – something not attempted on the programme since the aborted *Shada* in 1979. Secondly, the serial would have a special budget afforded to it for overseas shooting, thanks to a co-production deal arranged between the producer and Lionheart, the BBC's US distributor. Both the previous seasons had featured adventures with foreign location shooting: Amsterdam for *Arc of Infinity* and Lanzarote for *Planet of Fire.* For Colin Baker's overseas outing, John Nathan-Turner considered the ever growing popularity of *Doctor Who* in North America and decided that St Louis and New Orleans, the birthplace of jazz, would make a suitably off-beat backdrop for the Sontaran serial. The third factor was that it should be another multi-Doctor story, akin to *The Five Doctors* anniversary show that was about to be transmitted.

THE RETURN

The old Doctor from the past that was to be teamed with Colin Baker's Doctor was Patrick Troughton, the second actor to have played the part from 1966 to 1969. Asked if he would consider another *Doctor Who* appearance by John Nathan-Turner at a *Who* convention in Chicago during November 1983, Troughton immediately agreed to resume the second incarnation of the Doctor. He had already returned to the show in *The Three Doctors* in 1972, and then again for *The Five Doctors* in 1983. Since his last appearance on *Doctor Who* he had appeared in episodes of *Dramarama* and *Minder,* as well as his regular rôle on Yorkshire TV's sitcom *Foxy Lady.* It had been Troughton's enthusiasm during the Twentieth Anniversary programme that appealed to Nathan-Turner, who had also noted the joy between Troughton and Frazer Hines for the brief scene where they worked together.

Chessene (Jacqueline Pearce) consults Dastari (Laurence Payne) about her plans. Photo © BBC



Troughton told Nathan-Turner that whilst doing *The Three Doctors,* he had suggested to Barry Letts that another return story for his Doctor be arranged, this time including Jamie. Hines, who had played Jamie McCrimmon for almost the whole of Troughton's tenure as the Doctor, had then become a well known star in the soap opera *Emmerdale Farm,* and although the character featured in early draft scripts for *The Three Doctors* he had not appeared in the finished serial. In 1983 the *Doctor Who* production team had been more fortunate, and obtained his release from Yorkshire Television for one day in studio on *The Five Doctors.* By the time of *The Two Doctors* Hines was due to leave the soap for a period therefore allowing Jamie to return in *Doctor Who* alongside his Doctor to play a more substantial rôle in a serial.

Robert Holmes disliked some of the limitations forced upon the storyline he had to create, most particularly the idea of filming in America since he felt that the setting could not be properly conveyed. As ever, he was also uninterested in writing about old monsters such as the Sontarans. He was persuaded to do so by the fact that he felt his alien race of cloned warriors had been badly represented in both *The Sontaran Experiment* and particularly *The Invasion of Time* and a story about them from himself could redress the balance.

Aside from the Sontarans, Holmes aimed to create a new race of aliens called Androgums, which he found far more fascinating. These humanoids would be the finest cooks in the galaxy, but also carnivores with a particular desire to feed on the fine taste of human flesh. Having briefly considered jazz loving aliens, Holmes felt that the culinary delights of New Orleans was a suitable theme for his latest enemies, and their name itself was an anagram of Gourmands. As a result of Holmes' preferences, the Androgums began to take more of an upper hand in a storyline entitled *The Androgum Inheritance* (although additional working titles of *Seventh Amendment* and *Creation* have been referred to over the years). The concept of the Androgums coming to Earth to cull the populace like a meat supply was an idea he had once suggested to another writer as a possible storyline when script editing *Doctor Who* himself in the Seventies. It also allowed the writer to raise some moral points regarding vegetarianism, and the breeding of animals purely for food purposes.

The production manager assigned to the story was Gary Downie, since he had previous experience of working abroad on the BBC's version of *Treasure Island* (featuring Troughton) partially shot in Corsica. The director for *The Two Doctors*, Peter Moffatt, was selected in February 1984. Moffatt had worked on the programme since Nathan-Turner's appointment as producer including such stories as *The Five Doctors* and *The Twin Dilemma* which had introduced Colin Baker earlier that year.

Whilst Nathan-Turner was away in America at a convention, Saward and production associate Sue Anstruther finally realised that it was not financially practical to shoot the location material for the story in New Orleans as Lionheart had been unable to raise the hoped for co-production money. After his return, Nathan-Turner was still keen to have an overseas setting for the story, and initially suggested Venice – although the August filming dates would mean that the city would be full of tourists and difficult to shoot in under controlled conditions. Eventually it was decided that Spain would offer the exotic locale with locations available that would not be thick with holidaymakers.

The transition from a story set in St Louis to one set in Seville caused several problems in rewrites. Although the plantation house became a hacienda, New Orleans' French quarter turned into Seville's Arab Quarter and the banks of the Mississippi changed into an olive grove, there were other assorted plot strands that required more of a major rethink from Holmes and Saward. The alterations left a story that neither felt was as strong as the original script, particularly in Holmes' case since he hated rewrites. In the process, a lot of verbal jokes that had been planned for an English-speaking country had to be abandoned. The serial went through final amendments in July, now entitled *The Two Doctors*.

Eric Saward was still very pleased with the script, and in particular Holmes' creation of Shockeye o' the Quawncing Grig, which he considered to be his finest character of all. Although pleased with John Stratton's performance, Saward was to find Peter Moffatt's direction very flat for his tastes. Like Holmes though, he had reservations about the length of the story, which was the equivalent of the old six-part stories that Nathan-Turner had phased out during his first season as producer.

CONTINUITY

A notable aspect of the story was continuity with regards the Troughton version of the Doctor. Here he was seen to be working on behalf of the Time Lords, and even referring about them to Jamie, who seemed to be fully aware of the Doctor's background – somewhat in contradiction to the revelations made about the mysterious traveller in *The War Games*. This added to Holmes' theory that the Doctor had often acted as an 'unofficial' agent for the Time Lords, such as the Celestial Intervention Agency (referred to in Holmes' 1976 story *The Deadly Assassin*), to interfere where they could not as part of the price for his freedom. The writer considered that the trial in *The War Games* had been nothing but a sham, since the Doctor had become an embarrassment to get rid of. This rewriting of history irked many fans at the time. The other reference to Troughton continuity was a mention of Victoria in the first scene, with her absence from his adventure explained by the fact that the Doctor had dropped her off to pursue a study of graphology.

There were few differences between Holmes' scripts for *The Two Doctors* and its final televised version. One notable aspect was the order of events towards the end of Part One, since neither Oscar nor Anita appeared in this version: making their debut at the start of Part Two. The scripts for the film sequences also included the two Sontarans talking about using their heaviest calibre guns, the Mezon-weapons, to deal with Chessene since "if a job is worth doing it is worth doing well." Also unused was a speech by the Sixth Doctor explaining that coronic acid was developed by the Rutan as being effective against cloned tissue, and Shockeye's more graphic considerations of how to cook Peri when he captured her. Holmes' suggestion that a dismembered leg from Stike should fly through the air and land by the camera as the Sontaran ship blew up was not used either.

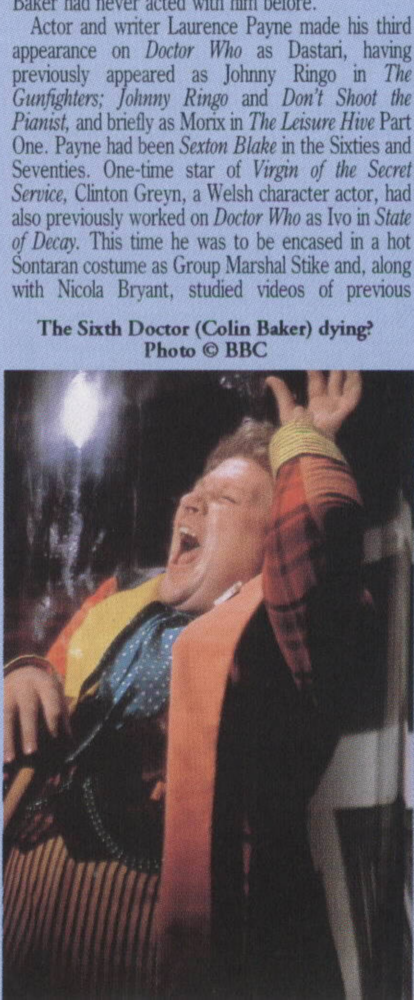
Tony Burrough was given the task of designing the story, his fifth *Doctor Who* serial since joining the show with *The Keeper of Traken*. Costumes were handled by Jan Wright, a newcomer to the series. Make-up was finally assigned to Cathy Davies when both Lis Rowell and Joan Stribling proved unavailable for the serial.

In the lead up to production, locations had been scouted in Spain by Sue Anstruther and Gary Downie, who had enlisted the help of Donald Carnegie, the Assistant at the British Consul. When the local 'fixer' (who would help the team find locations and clear things with authorities for filming) proved unavailable, Carnegie's wife Mercedes – a member of the Spanish aristocracy – stepped in to help out Downie with his preparatory work.

Colin Baker was delighted to be working with Patrick Troughton, whom he already knew well. He had shared a flat with Patrick's son David (also an actor who had featured in *The Enemy of the World, The War Games* and *The Curse of Peladon*) for ten years, and had been the best man at David's wedding. Although he admired Troughton's work, Baker had never acted with him before.

Actor and writer Laurence Payne made his third appearance on *Doctor Who* as Dastari, having previously appeared as Johnny Ringo in *The Gunfighters; Johnny Ringo* and *Don't Shoot the Pianist,* and briefly as Morix in *The Leisure Hive* Part One. Payne had been *Sexton Blake* in the Sixties and Seventies. One-time star of *Virgin of the Secret Service,* Clinton Greyn, a Welsh character actor, had also previously worked on *Doctor Who* as Ivo in *State of Decay.* This time he was to be encased in a hot Sontaran costume as Group Marshal Stike and, along with Nicola Bryant, studied videos of previous Sontaran stories before production of his serial began.

The Sixth Doctor (Colin Baker) dying?
Photo © BBC



In the rôle of Chessene o' the Franzine Grig, Moffatt cast veteran character actress Elizabeth Spriggs. However, little over a month before production the artiste had to pull out (although she would later appear in *Paradise Towers*). Searching for another suitable actress, Nathan-Turner remembered one whom he had once heard laughing in a distinctively evil way in the BBC canteen. This was Jacqueline Pearce, who had been acting since the Sixties but found fame as the ruthless Servalan in *Blake's 7* in the late Seventies. The other Androgum, Shockeye o' the Quawncing Grig, was played by the late Northern character actor John Stratton, whose previous telefantasy credits included *Quatermass and the Pit* and *UFO*. Cast as Oscar, was James Saxon, an actor best known for his rôle in Yorkshire TV's *Brass*.

First rehearsals were staged at the BBC's Acton premises on Friday 3rd and Saturday 4th August 1984, during an intense heatwave that would still be cool compared to the weather conditions awaiting the team in Spain. Holmes was amused to see that the likes of Colin, Patrick and Frazer were immediately milking his script for all the double-entendres they could!

The cast flew out on Wednesday 7th August, to join Peter Moffatt and Tony Burrough who had been in Spain since Monday and Gary Downie who had been there from the previous week. It had originally been planned to film from Tuesday 6th to Saturday 17th, and then from Saturday 10th to Monday 19th – but in the end the days spent in Spain had to be restricted further. The plans for having eight days in studio in London were likewise curtailed to six, with the second and third recording blocks each losing their first day, although Moffatt was confident that with the amount of pre-filming, six studio days would be ample.

Shooting on 16mm film took place from Thursday 8th to Thursday 15th August, 1984. The heat was generally in excess of 100°F, and to add to the discomfort some of the cast were taken down with 'Spanish Tummy'.

The first four days work were due to be done at a hacienda near Gerena, found by chance by Downie. The building had been unoccupied for twenty years, and had the correct air of neglect for the Doña Arana's home.

COSTUME CHANGES

Troughton's costume was largely the same as the version he had worn in *The Five Doctors,* and again his dark hair was noticeably greyer than it had been during his spell as the Doctor. As Jamie, Frazer Hines also wore his costume from *The Five Doctors* for all the scenes in Parts Two and Three after he had cleaned up in the TARDIS prior to his arrival in Spain.

For the bulk of the location material, Colin Baker shed his multi-coloured coat and tie, and wore a different waistcoat. The standard costume was however retained during the fishing scene in Part One, when the Sixth Doctor sported a sunshade and was seen to use a multi-coloured golfing umbrella. Nicola Bryant was less happy with her costume, a knotted blouse and a pair of shorts which she found irritated her skin in the heat.

The new Sontaran masks were made outside the BBC by freelance special effects designer Richard Gregory. The clone species continued to have three fingers on each hand again as with *The Invasion of Time,* specified by Holmes in the script. On this occasion, the aliens were played by taller actors than in previous stories, and also there was little attempt to secure the broad neck collars to the jacket; the resulting movement making it clear that these Sontarans did not have the broad necks of their forebears. And whilst in *The Sontaran Experiment,* Styre and the Marshal had looked identical, the faces of Stike and Varl were crafted differently, with Stike actually having a small wispy beard. Jan Wright's costumes were based on James Acheson's original designs from *The Time Warrior*.

John Stratton's make-up with red eyebrows and greasy boils (actually rice krispies) took about forty minutes to apply. In his scripts, Holmes had indicated that Shockeye had a grey skin with 'warty excrescenes common in denizens of high radiaiton planets'. Chessene was also indicated to retain Androgum features in the script, notably a broad, heavy forehead. Each Androgum also had a 'karm name' for their Grig/family, and in a TARDIS scene that never made it to transmission in Part One, the Doctor explained to Peri that the Androgums were the original inhabitants of the Third Zoners' part of the galaxy, and had been used by the Zoners for manual work for a million years.

Jacqueline Pearce's work on the programme was delayed however because Chessene's wig (which she hated) had got lost in transit from London and been sent to Germany – along with the hairpiece for Payne and the Androgum eyebrows for Stratton and Troughton. Whilst new make-up elements were acquired, these four aritstes were allowed to spend the two filming days at the hotel just relaxing at the pool as work around the farmhouse area went ahead on scenes that could be shot without them. These included the arrival of the TARDIS, with the police box shell having been shipped from England.

As work at the hacienda continued with the whole cast (and make-up appliances made at short notice from local items), the temperatures soared. Raynham and Greyn were usually the last to be made-up prior to filming, ensuring they spent as little time as possible underneath their latex masks. Some of the crew suffered from sunburn, and the work for all was extremely tiring. Despite the rescheduling of the first two days, excellent progress was made by Moffatt's team. On the final hacienda day, there was also time to film two scenes for Part One which had been intended for studio recording: Chessene discussing the contents of the Doña's mind was originally set in the hallway, whilst Varl telling Shockeye that Stike was landing had been intended for the kitchen set.

Jacqueline Pearce particularly enjoyed the scene where she had to smear the Doctor's blood from the ground onto her own hand during Part Three, feeling it was a very strong sequence. She was disappointed that Moffatt did not dwell longer on the shots of her then bringing her hand up to her face – Chessene's Androgum origins breaking through.

The detonation of Stike's invisible ship was achieved largely off-screen, simply by detonating a massive explosion near the hacienda and shaking the camera accordingly. Before this, the dying Stike was seen to stagger out of the hacienda covered in a green goo.

The Sixth Doctor's killing of Shockeye involved a simple chemical reaction for its preparation, with Colin Baker pouring water onto crystals that would give off fumes to simulate his use of cyanide from Oscar's abandoned killing jar.

With work at the hacienda completed, Saxon, Carmen Gomez, Greyn and Raynham flew back to England since all their scenes were now in the can. The rest of the crew settled down to relax on their Monday off. However, Nathan-Turner's rest was disturbed when he was called from London and informed that the negatives of the first scene between Oscar and Anita in Part One had been ruined by a scratch. At great expense, Saxon and Gomez would have to be recalled to and the sequence reshot.

SEVILLE

Almost half the location material was intended for Part Three which included the trip into the Santa Cruz area of Seville and it was there that the production crew were regarded with interest by an American tourist, who assumed them to be from Hollywood. Colin Baker proudly explained that they were better than that: they were British! Unlike previous stories with foreign filming, there was no press coverage – possibly due to the fact that the latest James Bond film, *A View to a Kill*, was being shot at the same time in the south of France.

Shooting in Santa Cruz for the street sequences in Part Three was difficult at times because of the tourists, but two local policemen were on hand to help Moffatt complete his material and keep the onlookers quiet. The only problem was a souvenir hunter stealing Troughton's prop handkerchief.

Peter Moffatt and Jan Wright performed cameo appearances in the filming for Part Three, sitting outside the Restaurant del Larel. Mercedes Carnegie was given the rôle of the woman who threw a flower down to Dastari, wearing a dress that had originally been intended for Carmen Gomez. A horse and carriage were also found to ferry Jacqueline Pearce and Laurence Payne around the streets for one brief scene in the last episode.

The final day on location required three sequences to be shot: the alien planet lakeside scene with the Sixth Doctor and Peri for Part One; the reshoot of the first scene with Oscar and Anita and finally the Second Doctor and Shockeye attacking a lorry driver in Part Three. A special prop was required for the fishing scenes – a small rubber fish with a comical face for the Doctor to catch. When the film unit reached the location at the start of the day though, the river which Downie had scouted had dried up to become a rather sorry-looking stream.

In the original roadside scenes, the script indicated that Shockeye would break the lorry driver's back with his bare hands – his usual method of execution in the script. The finished version saw Stratton impacting an unidentified Spanish stuntman in the back, after which the stuntman dashed off to work on another movie later the same day.

The BBC team flew back to England on Thursday 16th, and rehearsals began the following Monday at Acton for the first studio. The Doctor's line in Part One about Columbus having a lot to answer for – whilst looking at Peri – was an ad lib from Colin Baker worked out during rehearsals. Baker took time out from learning his lines to make some personal appearances in costume. On Tuesday 21st he and John Nathan-Turner travelled to Blackpool Pleasure Beach to open the new Space Invader ride – an event which set in motion the idea of using the leisure complex as the setting for a *Doctor Who* serial (the unmade *The Nightmare Fair*). Over the August Bank Holiday weekend, Colin also attended the Kenilworth Town and Country Festival on Saturday 25th and Sunday 26th alongside Elisabeth Sladen and Janet Fielding, with Nathan-Turner appearing with Jon Pertwee and the Whomobile on Monday 27th.

The first recording session took place on Thursday 30th and Friday 31st August in Studio TC1 at Television Centre, covering the TARDIS and Space Station Camera sequences, and starting with the scenes set in the Space Station corridor prior to the Sontaran attack. While the scenes in the Sixth Doctor's TARDIS were being recorded, the corridor was redressed to show the aftermath of the battle. Laurence Payne also provided the computer voice heard in Parts One and Two in these later scenes.

The second day began with the only scene set in the Second Doctor's TARDIS. This set consisted of the standard TARDIS walls, but in place of the current console prop which had made its debut in *The Five Doctors*, the previous control column last seen in *The King's Demons* was brought out of retirement to give the ship a more dated look. This console was also redressed slightly to allow for the Stattenheim Remote Control disc to be placed on it.

Recording then continued with scenes in the kitchen and the computer room, the latter of which included all the inserts of the relevant characters writhing in agony in the torture tube – illuminated by a blue strobe light. As the scenes in Dastari's office were being recorded, both the kitchen and computer room sets were then altered for the later post-attack scenes in Parts One and Two.

The scene with the Watcher being attacked by Chessene in Part One was simplified from Holmes' script, which indicated that the screen was projecting the Watcher's brainwaves, and as he started to drowse off, the picture image became indistinct. In this sequence the CSO screen showed first a video effect of rings on the screen, and then three spinning models of spherical Sontaran ships – faithful to the design established in *The Time Warrior* – were added to the monitor as a video effect. For the scene in Part Two where the Doctor rapidly viewed text CSOed onto the computer screen, a long piece of quite meaningless yet authentic sounding pseudo-scientific gibberish was written (and transcribed by one eager fan in **DWM** Issue 102).

Only one Sontaran, Varl, was required for the first recording block – and all that appeared on-screen of Tim Raynham was his Sontaran hand, eliminating the need for his alien mask. The Sontaran handguns resembled those in previous stories, and emitted a purple ray effect superimposed on the action. The attack on the Space Station was chiefly achieved off-screen by means of sound effects and smoke. Dastari's office has some notable props, including the wire modern-art sculpture dismantled by the Doctor, Dastari's journal with silver writing on black pages, and also a small charge on the door control to be detonated when the Doctor used the wire to fuse it. Part of the wall in the kitchen set was removable as a triangular panel, allowing the Doctor and Peri to venture down into the infrastructure in Part One.

COVERAGE

Production of the serial in studio was covered by a team from a new BBC Radio School's Programme: *Wavelength*. Discussing their work on the show in the form of recorded interviews were Patrick Troughton, Colin Baker, production secretary Sarah Lee, Jan Wright, Tony Burrough, Cathy Davies, Dick Mills, Peter Moffatt, Keith Bowden, Tim Raynham, John Stratton, Gary Downie, Nicola Bryant and John Nathan-Turner. The completed thirty-minute programme, introduced by Andy Peebles, acted as a sneak preview to *The Two Doctors* when broadcast at 11.30am on Radio 4 on Thursday 20th September, 1984.

The second recording block was held over Thursday 13th and Friday 14th September in Studio TC6. All these concentrated on the scenes set in the cellar of the Doña Arana's hacienda, for which Clinton Greyn rejoined the cast. Firstly, an insert for Chessene's death scene was recorded, where she reverted back to being an Androgum. The change was done in three stages, removing make-up from Jacqueline Pearce's face bit by bit so that she began the day as an Androgum. Whilst Chessene's looks were altered, the rest of the cellar scenes for Part Two were recorded, with the only other inserts being the actress at mid-transformation, and the scene from Part Three in which Chessene shot Shockeye, with a white ray beam added to the picture as a video effect.

For the scenes in Part Two where the Doctor passed out, a shot from his point-of-view showing Dastari going out of focus was recorded. A prop rat stuffed with damsons was made for Shockeye to 'catch' and eat during the same episode and some taped squeals were added later. Whilst the bulk of Dastari's equipment was from stock (including Burrough's own consoles from *Four to Doomsday*), a flashing neuron bombarder with added white video effect was built, and a small power-saw adapted for one of Dastari's more grisly operating tools.

A photocall was held on Friday 14th for scenes of

Chessene ponders on her Androgum roots. Photo © BBC

Baker and Troughton larking about together in the cellar set. This day began with the first couple of cellar scenes from Part Three, and then switched to shorter scenes for Parts Two and Three set in the outbuilding and underground passage of the hacienda. The outbuilding was built as a raised set, allowing characters to descend into its floor through a trapdoor and steps to the tunnel below. The demise of the Sontarans began on these sets, with smoking bombs being thrown down into the passage from the outhouse. The bombs exploded in a shower of sparks, the effect of the coronic acid causing green goo to appear on the two aliens.

Recording continued with all the rest of the cellar scenes, although the very end of the final sequence with the Sixth Doctor and Peri left alone in the cellar was not completed, and had to be rescheduled for the hallway set in the next recording block. Parts of the cellar set were rigged to explode as Stike fired upon the Sixth Doctor and Jamie at the start of Part Three. Lightweight prop restraints were made for the operating table holding Shockeye in Part Three so that it would appear he was using his massive Androgum strength to break free from them.

The dematerialisation and reappearance of the Kartz-Reimer module was achieved, as with the TARDIS, simply by the cross-fading of pictures of the set with and without the kiosk and occupant in position. Stike's abortive escape attempt using it saw parts of the console smoke, and a spark generator's image was superimposed on the picture. The destruction of the capsule caused concern for Jacqueline Pearce, who found herself confined inside the small kiosk which was filling with smoke, and rigged to fall apart as some small explosive charges were detonated.

That evening, the crew were surprised by an unannounced visit from Peter Davison who was recording his instructional series *L Driver* in the next studio. "Back so soon?" asked Baker, to everyone's amusement.

Taping completed on Thursday 27th and Friday 28th September, with work starting on all the restaurant scenes in Part Three, for which Las Cadenas was originally called La Pirandello. This was the only time that either James Saxon or Carmen Gomez were needed in studio. The sequence with the Doctor's face returning to normal was again done in three stages, with Troughton's make-up being altered whilst the scenes set in the infrastructure for Parts One and Two were recorded. A brief insert of

PRACTICAL JOKES

There was a great deal of larking about on the kitchen set from the cast, as usual. Colin Baker led one Troughton in mid-transformation was recorded, and after another break the end of the scene with the normal Doctor was recorded. Recording had to end prematurely that evening when Nicola Bryant banged her shin on one of the metal infrastructure crossbars, and had to have ice-packs applied to stop the swelling.

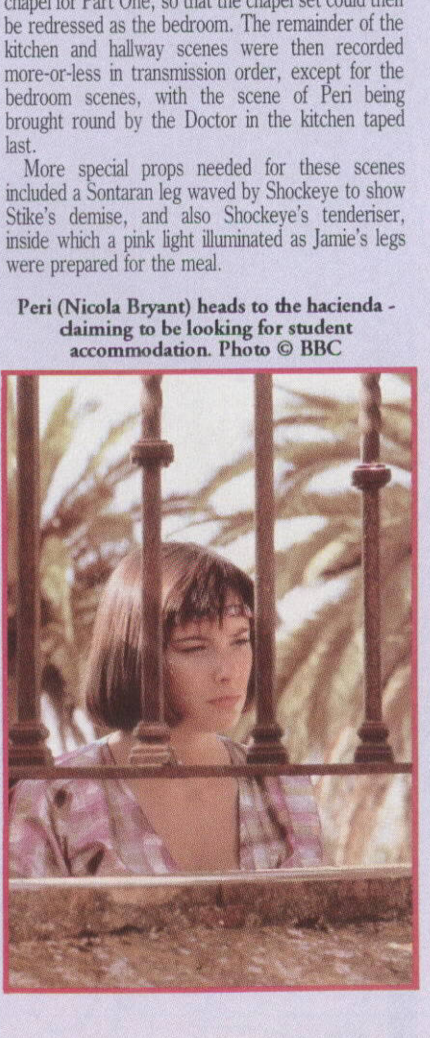
The infrastructure was a huge climbing frame with walkways, ladders and platforms, constructed in the studio against a black backdrop. Harsh lighting picked up the brighly coloured beams of the network, which seemed to dwindle off into blackness beyond the Doctor and Peri. One pipe draped across the poles had a liquid pumped through it, so that the Doctor could show Peri how information was transmitted.

For the sequence at the end of Part One where the Doctor slips from the infrastructure and ended up suspended on some cables (the Berberese Noose), Colin Baker was fitted with a Kirby Wire and harness, which worried the actor due to his weight and the fact that he found it difficult to breathe in these shots – he did however enjoy pretending to be one of the Flowerpot Men when the cameras were not running. The junction box that the Doctor was working on at the time was rigged to emit the gas which caused the Time Lord's collapse and another specialised prop included the tranquilising needles carried by the Sixth Doctor. These had adhesive pads for applying to Jamie's neck, and then a thin outer sheath was pulled back from the pin to give the impression that it had been inserted into his body.

The final studio day completed all the remaining scenes at the hacienda and the postponed material from the previous evening. The first scene to be recorded was that involving Aimee Delamain in her chapel for Part One, so that the chapel set could then be redressed as the bedroom. The remainder of the kitchen and hallway scenes were then recorded more-or-less in transmission order, except for the bedroom scenes, with the scene of Peri being brought round by the Doctor in the kitchen taped last.

More special props needed for these scenes included a Sontaran leg waved by Shockeye to show Stike's demise, and also Shockeye's tenderiser, inside which a pink light illuminated as Jamie's legs were prepared for the meal.

Peri (Nicola Bryant) heads to the hacienda - claiming to be looking for student accommodation. Photo © BBC



camera to where Frazer Hines was tied down to the table, and directed the lens up the actor's kilt. Nicola Bryant enjoyed making the story a great deal, although she felt the cannibalism was more obvious in the finished programme than in Holmes' script. The actress was also the victim of Colin and Frazer's levity as she got a whole jug of water thrown over her during the last scene to be recorded.

Even with the levity of cast and crew, recording went so smoothly that all the sequences scheduled for the final day had been recorded by 6pm, and the whole of the evening session was saved. With *The Two Doctors* complete, the crew were then able to take a break before starting location filming on *The Mark of the Rani* in late October. It was decided during September that these two serials would be transposed in transmission order to give a better balance to the season.

In addition to all the studio recording, the filmed inserts also had various video effects added to them. When Varl looked through his binoculars in Part One, the octagonal viewfinder showed a spinning Sontaran spacecraft coming in to land and the same model was added to the scene where the ship passed over Oscar and Anita, with Oscar surveying the party emerging from it through a more conventional two-lens binocular mask.

During editing, the start of the first scene was converted to start in monochrome (as with the Patrick Troughton days of the show) and then gradually fade to full colour. Several cuts were made to the episodes for timing reasons. Part One lost some long sweeping shots of the space station after the attack, culminating in a kitchen scene where Jamie's voice could be heard sobbing in the shafts nearby. One of the scenes set in the infrastructure between Peri and the Doctor had minor cuts made to it too, notably where the Doctor told Peri that the noise she could hear was probably a small creature from a genetic experiment that had escaped into the conduits. Removed from Part Two was some dialogue between Stike and Chessene after the Second Doctor cried out about Jamie. Chessene explained that the Doctor had an attachment to his dead companion, as the Time Lord came to and called Stike a 'slimy obscenity'. Part Three lost several sequences at the start of the episode with the Sixth Doctor and Jamie being pursued through the tunnels by Varl and Dastari, and then placing a trough over the trapdoor in the outbuilding to stop their pursuers.

In addition to all the electronic music he had composed, Peter Howell also hired the services of Les Thatcher to play extremely effective Spanish guitar music for much of the film material.

Sound effects creator, Dick Mills went back into the Radiophonic Workshop's archives to use an old TARDIS interior sound effect for the Troughton console room scene. When Chessene made use of her special powers, such as recalling the contents of Doña Arana's mind in Part One, a high pitched whining sound was added to the soundtrack.

To date, *The Two Doctors* is the final story to be directed by Peter Moffatt, who went on to handle the *All Creatures Great and Small* Christmas Special that year, and then continued with that show as well as working on *EastEnders*. Guest star Jacqueline Pearce was to maintain her links with the team for a while longer. Later in the year she became involved in a production of *Cinderalla* being staged in Southampton by Fiona Cumming and John Nathan-Turner, appearing alongside Colin, Nicola and Mary Tamm. On January 5th 1985, she was also to join the trio and make a live appearance on *Saturday Superstore* to promote the new season of *Doctor Who* and *The Two Doctors*. Troughton enjoyed *The Two Doctors* immensely. It was a better story for his character than *The Five Doctors* and he relished working with Colin Baker, as well as delighting in his first Sontaran story. It was also to be the actor's final work on *Doctor Who*, although not his final link with it. He came into the production office from concern ►

◄ when the show was sent into hiatus in 1985, appeared in costume for the BBC's *Children in Need* on November 23rd, 1985, and regularly attended *Doctor Who* conventions in America. He continued to work in television and radio on shows such as *The Two of Us, Inspector Morse, Yesterday's Dreams* and *Knights of God.* It was whilst attending a *Doctor Who* convention in Columbus, Georgia, USA that he suffered his second heart attack in his hotel room and died on 28th March, 1987, three days after his 67th birthday.

The BBC1 transmission of Part One of *The Two Doctors* was marred by colour ripples and distortions of the 1″ videotape towards the start of the programme. The serial was broadcast across three consecutive Saturdays from 16th February, 1985. *Radio Times* carried a small black-and-white photo of the two Doctors with its cast listing for Part Two. Unfortunately this shot, taken on location, showed Troughton in his Androgum make-up well in advance of this plot element being revealed in the story. Additional publicity during the show's run was in the form of a special short story called *A Fix with Sontarans,* broadcast in the edition of *Jim'll Fix It* following on after *The Two Doctors* Part Two. **See page 42.**

Robert Holmes began work on his next assignment for *Doctor Who* in the spring of 1985: an Auton and Rani story to be set in Singapore entitled *Yellow Fever.* A basic outline had been worked out and locations determined, but no script written before the steps were taken to suspend production of the series for six months. The announcement that Season Twenty-Three would be delayed was sprung between Parts Two and Three *The Two Doctors* on Wednesday 27th February, 1985. The BBC News carried the story that evening, including the scene from Part One of the current serial showing the Doctor apparently falling to his doom in the infrastructure. It was "nasty" scenes, such as Shockeye biting into a rat in Part Two of the serial and his subsequent death by cyanide at the Doctor's hands, that had concerned some of the viewing public and lent weight to Michael Grade's decision that *Doctor Who* needed a rest to find its new direction.

The story's viewing figures were lower than usual, with Part Two getting the smallest audience of the season at only six million viewers. Audience appreciation was good, and the postponement news did see a slight upturn in people tuning in. In competition to *The Two Doctors,* most ITV regions were screening the American action adventure series *The A-Team* which began fifteen minutes after *Doctor Who.*

Instead of allowing another writer to adapt his work for the printed page, Robert Holmes decided to make *The Two Doctors* the first serial he would novelise himself (although he had penned the opening chapter of the novelisation of *The Time Warrior* before handing the chore on to Terrance Dicks). The result, *Doctor Who – The Two Doctors,* was published in hardback by WH Allen in July 1985, with an introduction by John Nathan-Turner. As the one hundredth *Doctor Who* book, it was then officially released in paperback by Target in December 1985. With a higher price tag, the book was given a gold foil logo over Andrew Skilleter's artwork.

The paperbacks also carried 'First Edition' and 'Second Edition' flashes. Due to the very high pre-sales orders for the novelisation, the reprints were actually done prior to release of the first batch. In the event, poor distribution resulted in the 'Second Edition' volumes being released first in several areas of Britain.

The serial was marketed abroad in different formats, such as six twenty-five minutes episodes or a TVM of two-hours nine-minutes duration for North American transmissions. The 1″ master videotapes are held by the BBC Videotape Library for possible release by BBC Video.

Andrew Pixley

THE TWO DOCTORS
SERIAL 6W
CAST

Colin Baker (*The Doctor*) and Patrick Troughton (*The Doctor)* with Frazer Hines (*Jamie)*, John Stratton (*Shockeye)*, Jacqueline Pearce (*Chessene)*, Laurence Payne (*Dastari)*, Nicholas Fawcett (*Technician)* [1], Nicola Bryant (*Peri)*, Tim Raynham (*Varl)*, Aimee Delamain (*Doña Arana)* [1], James Saxon (*Oscar)*, Carmen Gomez (*Anita)*, Clinton Greyn (*Stike)* [2-3].

EXTRAS

Laurence Payne (*Computer Voice)*; Fernand Monast (*Scientist)*; Jay McGrath (*Dead Androgum)*; Peter Moffatt, Jan Wright (*People outside Restaurant)*; Mercedes Carnegie (*Woman on balcony)*; Nedjet Salih, Michael Eriera, Iris Everson, Maria Eldrige, Patrick Edwards, John Holland, Tim Milson, Glynis Simmons, June Easther (*Waiters and Diners at Las Cadenas)*; unknown (*Spanish Extras, e.g. Lorry Driver)*.

CREDITS

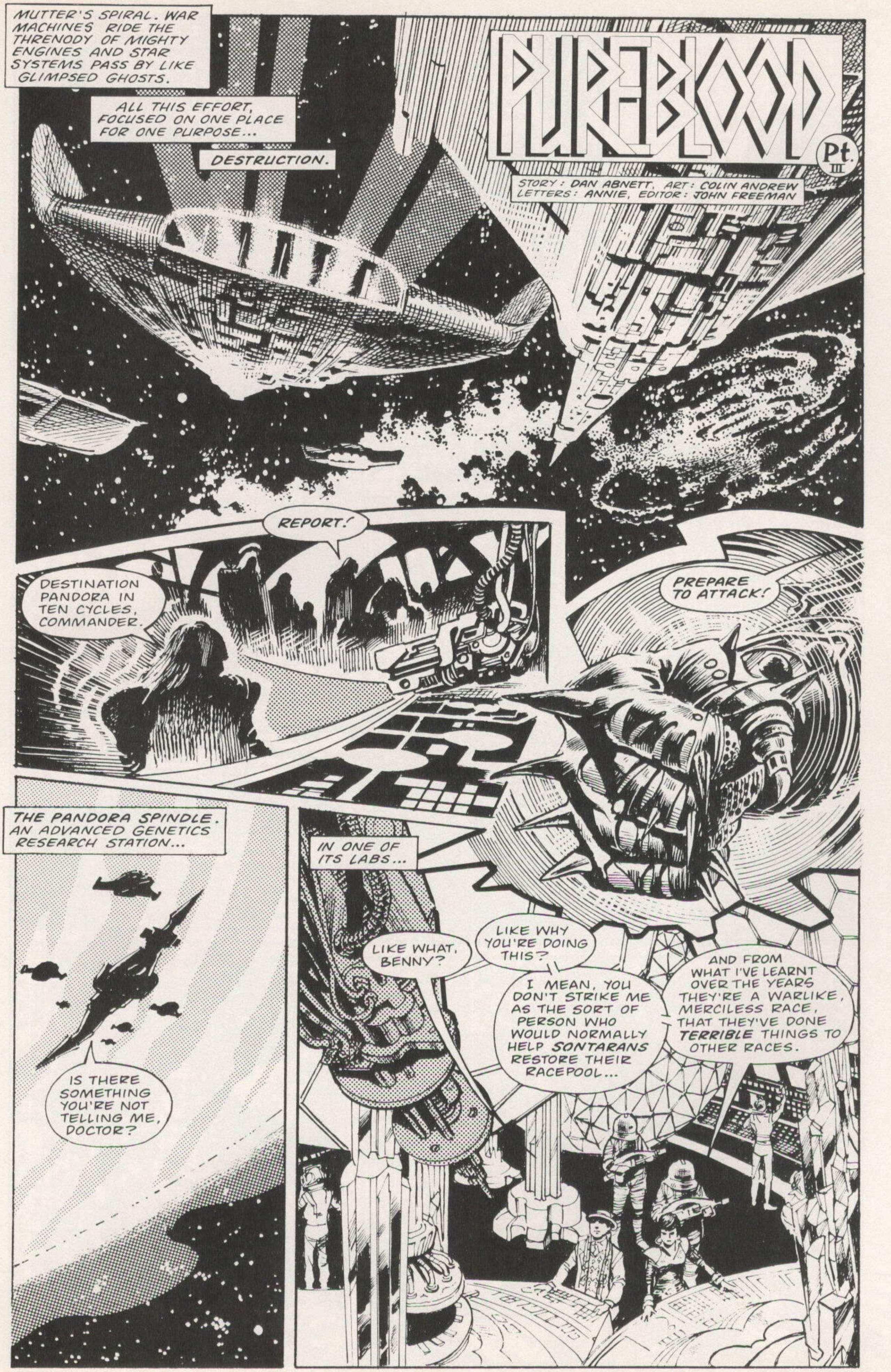
Written by Robert Holmes. Title Music composed by Ron Grainer. Incidental Music: Peter Howell. Special Sound: Dick Mills, BBC Radiophonic Workshop. Production Manager: Gary Downie. Production Associate: Sue Anstruther. Production Assistant: Patricia O'Leary. Assistant Floor Manager: Ilsa Rowe. Film Cameraman: John Walker. Film Sound: Colin March. Film Editor: Mike Robotham. Visual Effects Designer: Steven Drewett. Video Effects: Dave Chapman. Vision Mixer: Jayne Beckett. Technical Co-ordinator: Alan Arbuthnott. Camera Supervisor: Alec Wheal. Videotape Editor: Hugh Parson. Lighting Director: Don Babbage. Studio Sound: Keith Bowden. Costume Designer: Jan Wright. Make-up Designer: Catherine Davies. Script Editor: Eric Saward. Title Sequence: Sid Sutton. Designer: Tony Burrough. Producer: John Nathan-Turner. Director: Peter Moffatt. BBC © 1984.

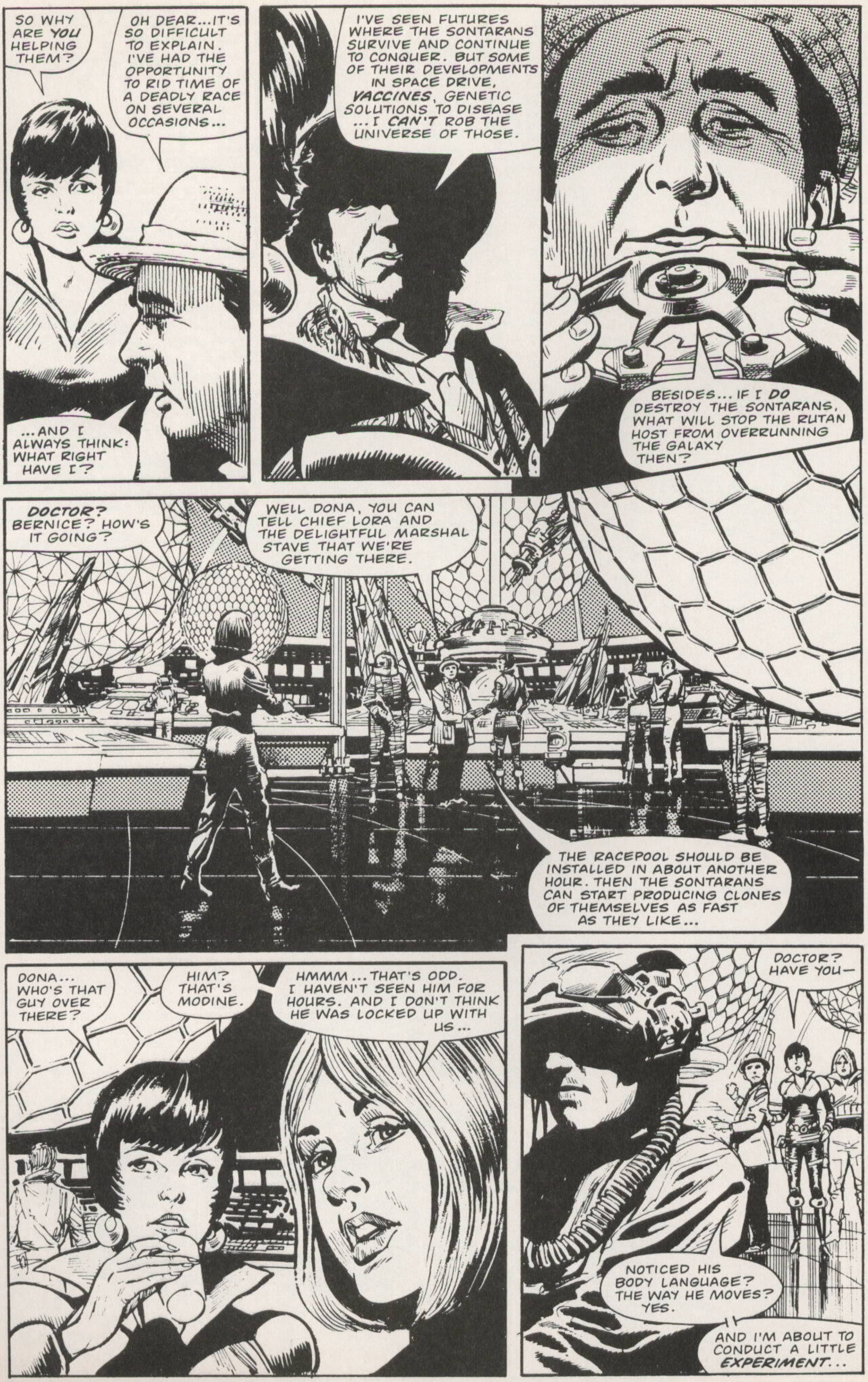
BROADCAST DETAILS

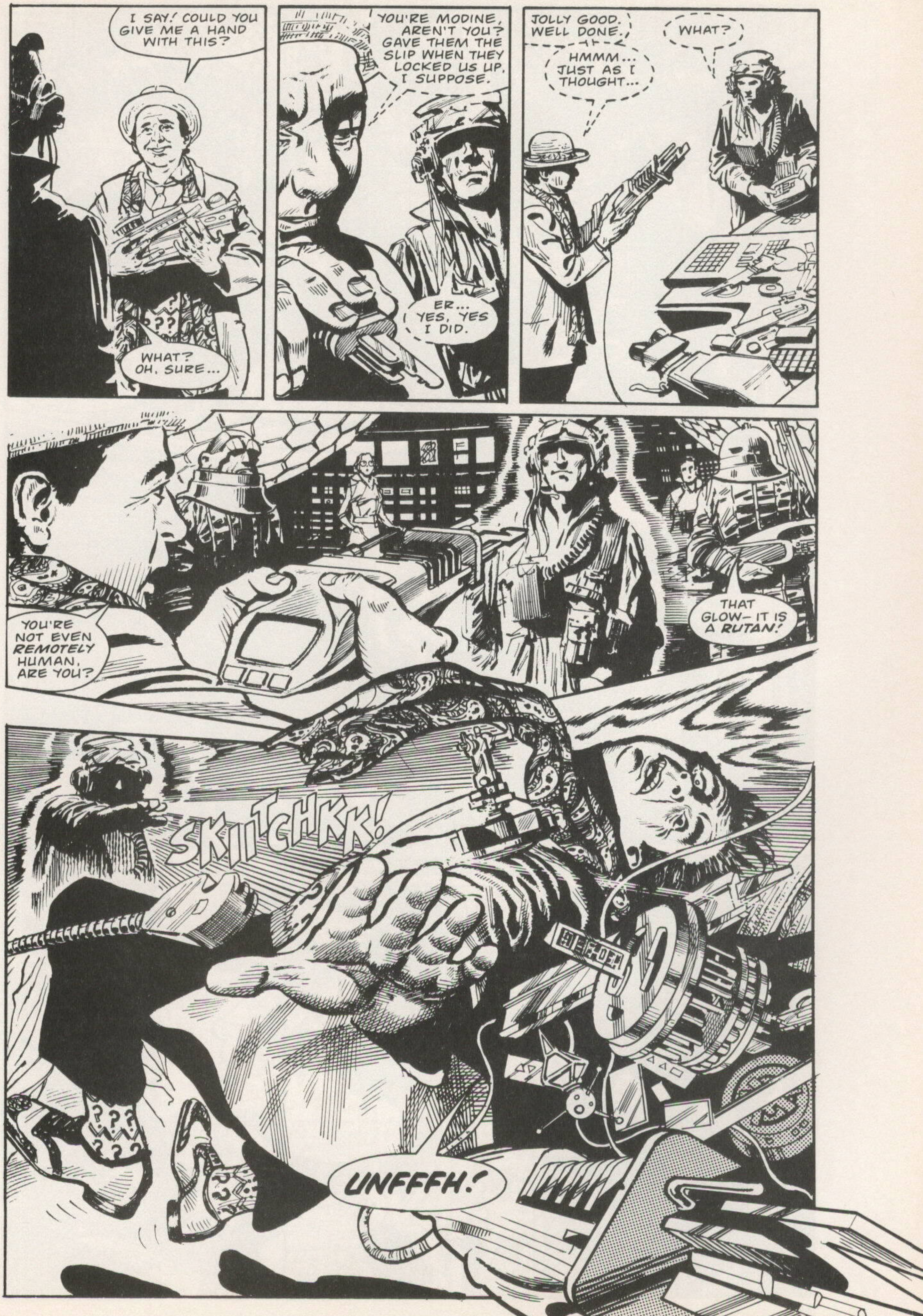
Part One	16th February, 1985	5.20pm-6.05pm
Part Two	23rd February, 1985	5.20pm-6.05pm
Part Three	2nd March, 1985	5.20pm-6.05pm

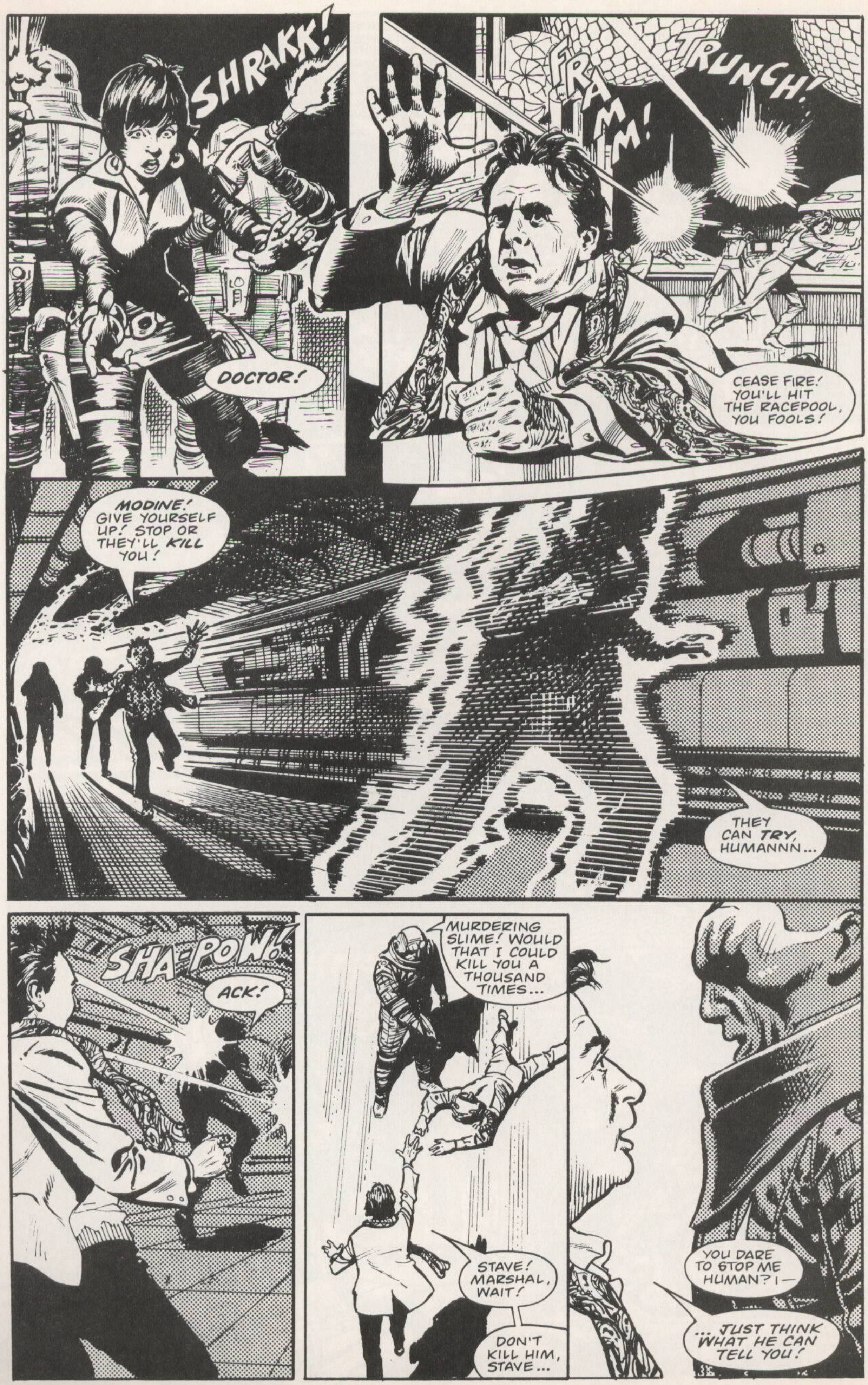
Viewing Figures:
Part One: 6.6M (92nd), Part Two: 6.0M (90th), Part Three: 6.9M (66th)

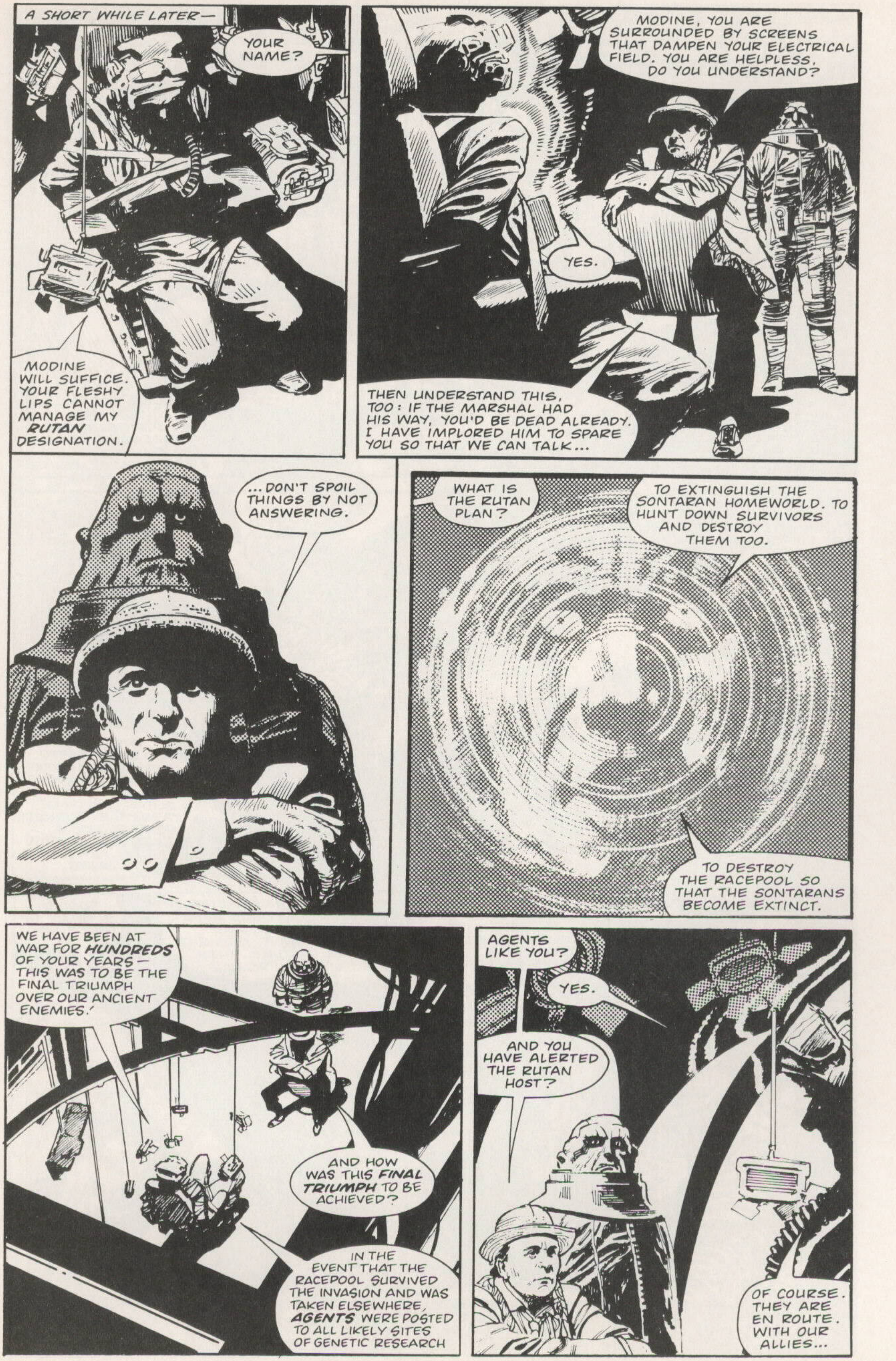
Audience Appreciation:
Part One: 65%, Part Two: 62%, Part Three: 65%.

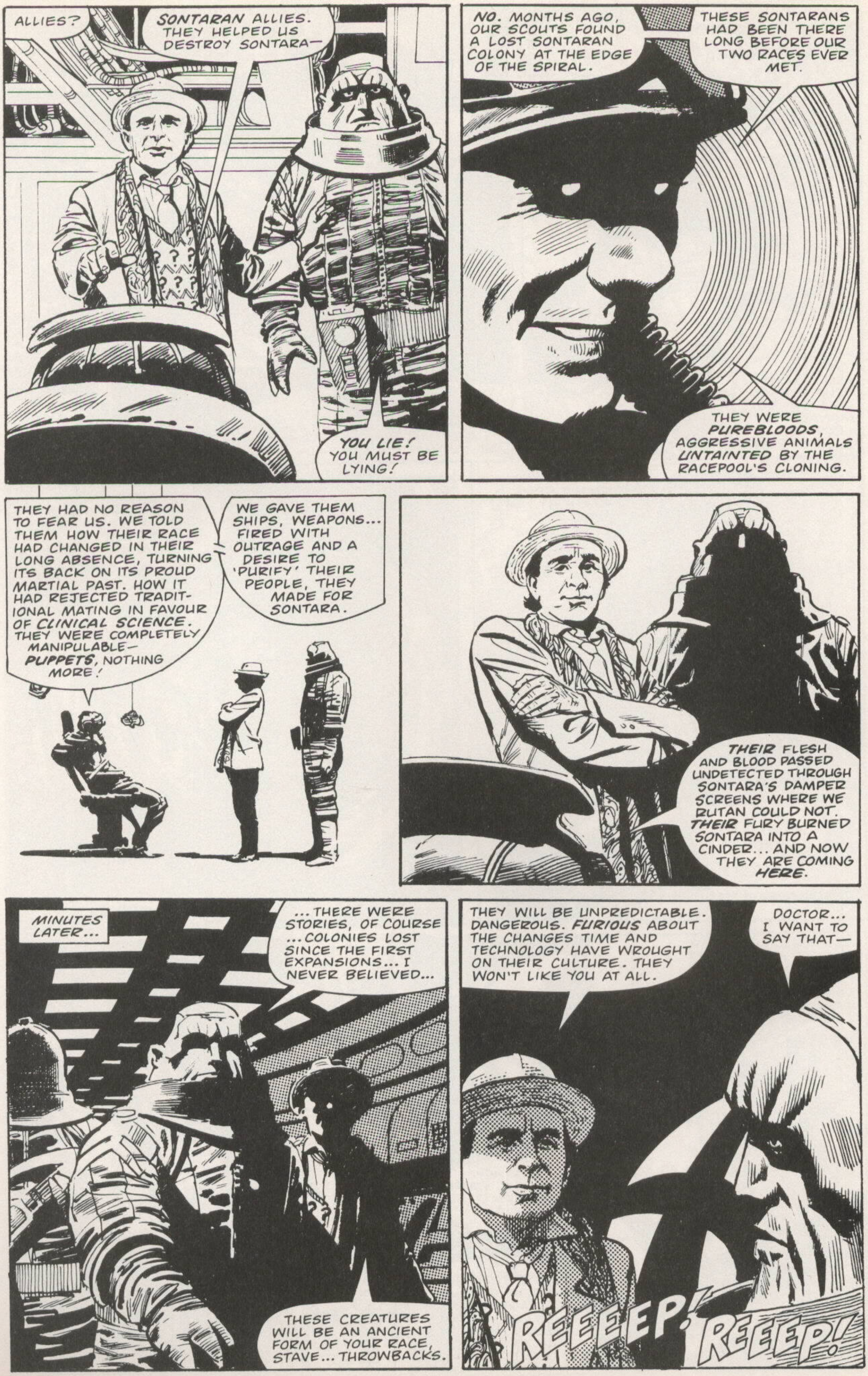

MUTTER'S SPIRAL. WAR MACHINES RIDE THE THRENODY OF MIGHTY ENGINES AND STAR SYSTEMS PASS BY LIKE GLIMPSED GHOSTS.
ALL THIS EFFORT, FOCUSED ON ONE PLACE FOR ONE PURPOSE...
DESTRUCTION.
PURE-BLOOD
Pt. III
STORY: DAN ABNETT, ART: COLIN ANDREW
LETTERS: ANNIE, EDITOR: JOHN FREEMAN
REPORT!
DESTINATION PANDORA IN TEN CYCLES, COMMANDER.
PREPARE TO ATTACK!
THE PANDORA SPINDLE. AN ADVANCED GENETICS RESEARCH STATION...
IS THERE SOMETHING YOU'RE NOT TELLING ME, DOCTOR?
IN ONE OF ITS LABS...
LIKE WHAT, BENNY?
LIKE WHY YOU'RE DOING THIS?
I MEAN, YOU DON'T STRIKE ME AS THE SORT OF PERSON WHO WOULD NORMALLY HELP SONTARANS RESTORE THEIR RACEPOOL...
AND FROM WHAT I'VE LEARNT OVER THE YEARS THEY'RE A WARLIKE, MERCILESS RACE, THAT THEY'VE DONE TERRIBLE THINGS TO OTHER RACES.

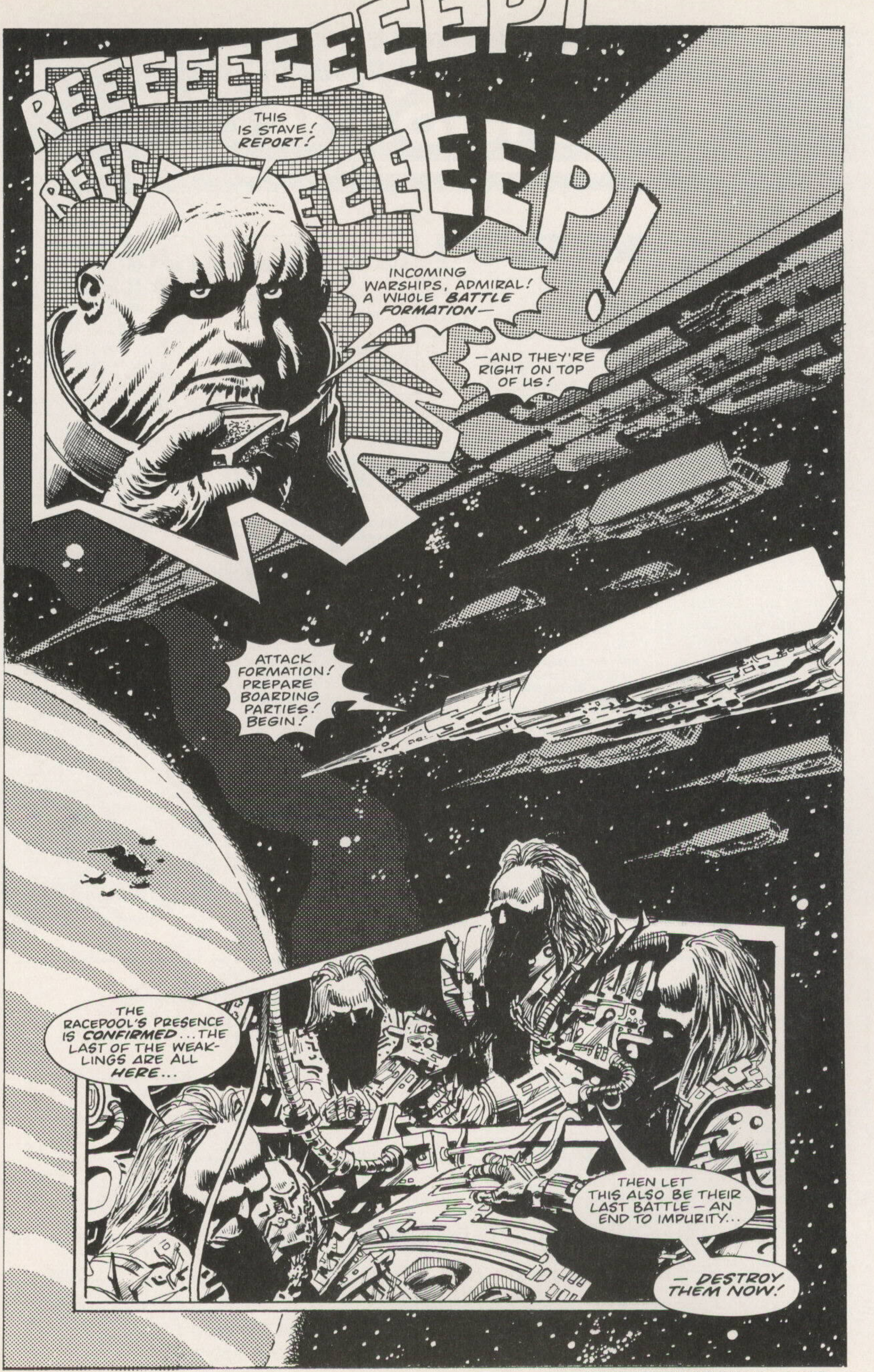

SO WHY ARE YOU HELPING THEM?
OH DEAR...IT'S SO DIFFICULT TO EXPLAIN. I'VE HAD THE OPPORTUNITY TO RID TIME OF A DEADLY RACE ON SEVERAL OCCASIONS...
...AND I ALWAYS THINK: WHAT RIGHT HAVE I?
I'VE SEEN FUTURES WHERE THE SONTARANS SURVIVE AND CONTINUE TO CONQUER. BUT SOME OF THEIR DEVELOPMENTS IN SPACE DRIVE, VACCINES, GENETIC SOLUTIONS TO DISEASE ...I CAN'T ROB THE UNIVERSE OF THOSE.
BESIDES... IF I DO DESTROY THE SONTARANS, WHAT WILL STOP THE RUTAN HOST FROM OVERRUNNING THE GALAXY THEN?
DOCTOR? BERNICE? HOW'S IT GOING?
WELL DONA, YOU CAN TELL CHIEF LORA AND THE DELIGHTFUL MARSHAL STAVE THAT WE'RE GETTING THERE.
THE RACEPOOL SHOULD BE INSTALLED IN ABOUT ANOTHER HOUR. THEN THE SONTARANS CAN START PRODUCING CLONES OF THEMSELVES AS FAST AS THEY LIKE...
DONA... WHO'S THAT GUY OVER THERE?
HIM? THAT'S MODINE.
HMMM... THAT'S ODD. I HAVEN'T SEEN HIM FOR HOURS. AND I DON'T THINK HE WAS LOCKED UP WITH US...
DOCTOR? HAVE YOU—
NOTICED HIS BODY LANGUAGE? THE WAY HE MOVES? YES.
AND I'M ABOUT TO CONDUCT A LITTLE EXPERIMENT...


I SAY! COULD YOU GIVE ME A HAND WITH THIS?
WHAT? OH. SURE...
YOU'RE MODINE, AREN'T YOU? GAVE THEM THE SLIP WHEN THEY LOCKED US UP, I SUPPOSE.
ER... YES, YES I DID.
JOLLY GOOD. WELL DONE.
HMMM... JUST AS I THOUGHT...
WHAT?
YOU'RE NOT EVEN *REMOTELY* HUMAN, ARE YOU?
THAT GLOW– IT IS A *RUTAN!*
SKIITCHKK!
UNFFFH!


SHRAKK!
DOCTOR!
FRAMM!
TRUNCH!
CEASE FIRE! YOU'LL HIT THE RACEPOOL, YOU FOOLS!
MODINE! GIVE YOURSELF UP! STOP OR THEY'LL KILL YOU!
THEY CAN TRY, HUMANNN...
SHA-POW!
ACK!
MURDERING SLIME! WOULD THAT I COULD KILL YOU A THOUSAND TIMES...
STAVE! MARSHAL, WAIT!
DON'T KILL HIM, STAVE...
YOU DARE TO STOP ME HUMAN? I—
... JUST THINK WHAT HE CAN TELL YOU!


A SHORT WHILE LATER—
YOUR NAME?
MODINE WILL SUFFICE. YOUR FLESHY LIPS CANNOT MANAGE MY **RUTAN** DESIGNATION.
MODINE, YOU ARE SURROUNDED BY SCREENS THAT DAMPEN YOUR ELECTRICAL FIELD. YOU ARE HELPLESS. DO YOU UNDERSTAND?
YES.
THEN UNDERSTAND THIS, TOO: IF THE MARSHAL HAD HIS WAY, YOU'D BE DEAD ALREADY. I HAVE IMPLORED HIM TO SPARE YOU SO THAT WE CAN TALK...
...DON'T SPOIL THINGS BY NOT ANSWERING.
WHAT IS THE RUTAN PLAN?
TO EXTINGUISH THE SONTARAN HOMEWORLD. TO HUNT DOWN SURVIVORS AND DESTROY THEM TOO.
TO DESTROY THE RACEPOOL SO THAT THE SONTARANS BECOME EXTINCT.
WE HAVE BEEN AT WAR FOR **HUNDREDS** OF YOUR YEARS— THIS WAS TO BE THE FINAL TRIUMPH OVER OUR ANCIENT ENEMIES.'
AND HOW WAS THIS **FINAL TRIUMPH** TO BE ACHIEVED?
IN THE EVENT THAT THE RACEPOOL SURVIVED THE INVASION AND WAS TAKEN ELSEWHERE, **AGENTS** WERE POSTED TO ALL LIKELY SITES OF GENETIC RESEARCH
AGENTS LIKE YOU?
YES.
AND YOU HAVE ALERTED THE RUTAN HOST?
OF COURSE. THEY ARE EN ROUTE. WITH OUR ALLIES...


ALLIES?
SONTARAN ALLIES. THEY HELPED US DESTROY SONTARA—
YOU LIE! YOU MUST BE LYING!
NO. MONTHS AGO, OUR SCOUTS FOUND A LOST SONTARAN COLONY AT THE EDGE OF THE SPIRAL.
THESE SONTARANS HAD BEEN THERE LONG BEFORE OUR TWO RACES EVER MET.
THEY WERE PUREBLOODS, AGGRESSIVE ANIMALS UNTAINTED BY THE RACEPOOL'S CLONING.
THEY HAD NO REASON TO FEAR US. WE TOLD THEM HOW THEIR RACE HAD CHANGED IN THEIR LONG ABSENCE, TURNING ITS BACK ON ITS PROUD MARTIAL PAST. HOW IT HAD REJECTED TRADITIONAL MATING IN FAVOUR OF CLINICAL SCIENCE. THEY WERE COMPLETELY MANIPULABLE— PUPPETS, NOTHING MORE!
WE GAVE THEM SHIPS, WEAPONS... FIRED WITH OUTRAGE AND A DESIRE TO 'PURIFY' THEIR PEOPLE, THEY MADE FOR SONTARA.
THEIR FLESH AND BLOOD PASSED UNDETECTED THROUGH SONTARA'S DAMPER SCREENS WHERE WE RUTAN COULD NOT. THEIR FURY BURNED SONTARA INTO A CINDER... AND NOW THEY ARE COMING HERE.
MINUTES LATER...
...THERE WERE STORIES, OF COURSE ...COLONIES LOST SINCE THE FIRST EXPANSIONS... I NEVER BELIEVED...
THESE CREATURES WILL BE AN ANCIENT FORM OF YOUR RACE, STAVE... THROWBACKS.
THEY WILL BE UNPREDICTABLE. DANGEROUS. FURIOUS ABOUT THE CHANGES TIME AND TECHNOLOGY HAVE WROUGHT ON THEIR CULTURE. THEY WON'T LIKE YOU AT ALL.
DOCTOR... I WANT TO SAY THAT—
REEEEP! REEEP!


REEEEEEEEEEP!
THIS IS STAVE! REPORT!
REEE EEEEEEP!
INCOMING WARSHIPS, ADMIRAL! A WHOLE BATTLE FORMATION—
—AND THEY'RE RIGHT ON TOP OF US!
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ACTING THE PART

LAURENCE PAYNE

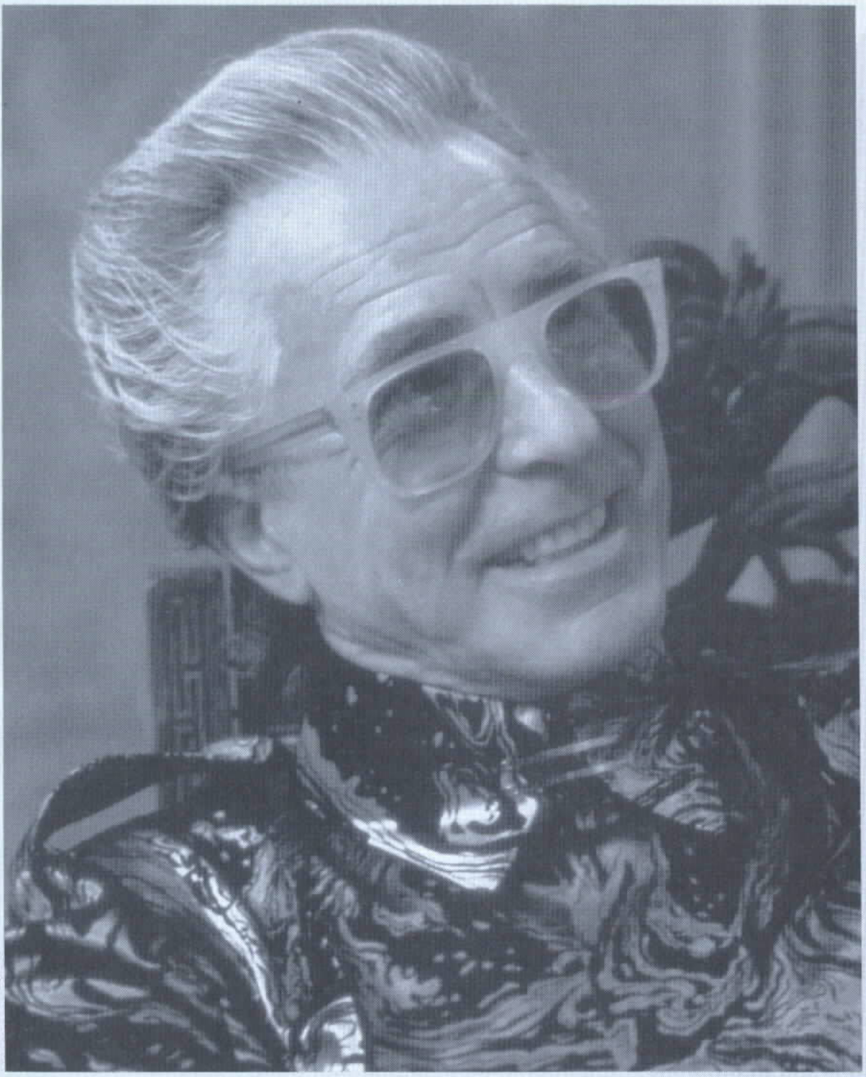


Photo © BBC

At the age of seventeen Laurence Payne's first acting rôle was the lead in his own amateur production of *Macbeth*. From those humble beginnings he went on to become a respected Shakespearian actor before deciding that it was time to swap his doublet and hose for jeans and a mac. Part of this transition was the move from theatre to television, and in 1966 he made his first appearance in *Doctor Who* as the gun slinging Johnny Ringo. Although a long time ago he still remembers working on *The Gunfighters,* and recalls with a smile the offer made to him by director Rex Tucker which landed him the rôle of the ill-fated gunfighter.

"Rex Tucker had directed me in *The Three Musketeers*, and we developed a very close association. I remember him asking me if I'd be interested in playing a part which involved dressing completely in black leather. I agreed, asked what the rôle was and was told Johnny Ringo."

His first *Who* story brought Payne into direct contact with William Hartnell.

"Working with Bill was wonderful, he was a lovely man but he never learnt his lines. You can see this if you watch him. I have a copy of *The Gunfighters* and he waffles an awful lot in it. On the set with him you would think, 'Oh Oh, he's gone again', and whoever was intelligent enough would come to his rescue. The thing I find extraordinary is the fact that the whole story was shot in the studio. The sets were on the third floor and there were huge cables everywhere because we didn't have all these wonderful telescopic lens' and things that we have today, and the cameras had to follow the actors and horses around. The horses hated television, especially as getting them to the sets involved a lift journey to the third floor."

Accents were a sore-point, and during filming had the studio in hysterics on a number of occasions.

"None of us were very happy about having to speak American. There are maybe half a dozen English actors who can do a convincing American accent, and vice versa, so that particular show was fairly funny because the minute I came on, I blew down my gun and said a line everyone would corpse, but I enjoyed it. In fact I've enjoyed *Doctor Who* each time I've done it."

1980 saw Laurence's next venture into the world of *Who* playing Morix in *The Leisure Hive,* the first story produced by John Nathan-Turner. It was a small rôle, the character being killed off fairly early in the story, but on this occasion that was part of the attraction of the character.

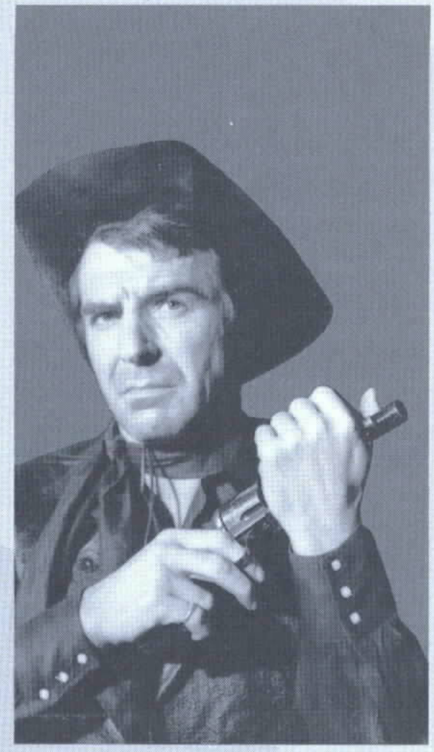
"That was only a short appearance, I think I was only in the first half of the first episode. I was in between parts and only had a short time before my next job. John Nathan-Turner contacted me through my agent, we got on quite well and he asked if I'd be interested in a part that would only take about a week to do. So suddenly I found myself opposite Adrienne Corri whom I seem to have spent my life being haunted by. I've been in so many films and plays with her I just couldn't believe it. Nobody had told me she had been cast as my successor, Mena." Tom Baker didn't speak to Laurence Payne throughout the filming of *The Leisure Hive,* and Payne descri-

bes him as being, “a bit over-powering.”

“I didn’t get on with Tom particularly well but that didn’t stop the show being fun to do. I thought the costumes were very good, especially the head-dress with all the beads that fell off as the Argolin neared death.”

The Two Doctors not only marked the return of the Second Doctor and Jamie, but also that of Payne, this time as Dastari, the head of Space Station J7. This casting re-united Payne and Troughton who were great friends and who had previously worked extensively together. Indeed in their youth they were so alike Payne spent half his time signing autographs as Pat Troughton, and Troughton likewise spent half his time signing Laurence Payne. However Payne’s casting as Dastari almost never came about.

“I had retired from theatre, and acting. Having lost an eye in the late Sixties, I then had cancer, and was out of the business for two and a half years. I was fairly fed up because once you get out of acting it’s very difficult to get back in – people tend to think, ‘Oh, he died didn’t he?’ It had been a bad period for me until out of the blue Peter Moffatt rang me up one Sunday morning and asked if it was true that I’d given up acting, I said it was, and he replied, ‘That’s a pity. I was hoping you’d come to Spain with us to do a *Doctor Who*’. I instantly came out of retirement and asked when we left! My wife came with me and we had a lovely time because my wig got pinched on the way to Spain. So for the first week I didn’t have anything to do while they made another wig. I had a wonderful time sitting around watching the others work, and going for trips with my wife. We both loved Spain.”



Wanted: Dead or Alive - Johnny Ringo!
Photo © Barry Newbery

His wig wasn’t the only piece of Payne’s costume to become a talking point. The glasses made for Dastari were also “a bit special.”

“They were actual spectacles made for the show. The designer took me to my optician and drew a sketch, to illustrate what frames were required and the lens themselves were made to my prescription. It cost three hundred pounds for two pairs of glasses – we had to have two in case, like the wig, we lost one. Frankly I thought it was a waste of money, but then that is one of my arguments against *Doctor Who*. They would spend a lot of money on a pair of glasses when I could have used my own, but they wouldn’t spend enough money on the show as a whole. In my opinion I thought that the sets could have been that bit stronger, I don’t know, there was something just a little wrong with them.”

Payne found that on the whole working on *Doctor Who* was very enjoyable, and his final memory concerned the difficulty of keeping a straight face while working with Troughton.

“In *The Two Doctors* Dastari had to operate on the Second Doctor’s brain with this terrible instrument that looked more like a bicycle chain than an operating implement. I’m afraid I got the giggles on the take and both Pat and myself went into hysterics. We just couldn’t do it, and when we finally did manage a take we still had a touch of the giggles. If you watch carefully you’ll see it.”

Laurence Payne now concentrates on his writing, and is an established author having had some eleven novels published in recent years.

Liam Rudden and Lesley Halliday

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Johnny Ringo (Laurence Payne) rides into town in *The Gunfighters*.
Photo © Barry Newbery

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DOCTOR WHO
In
Fix with Sontarans

A FIX WITH SONTARANS (drn: 8′46″)

A concerned Doctor learns that there are two Sontarans on board the TARDIS with a vitrox bomb, but he soon has help when the TARDIS' matter transporter scoops up two people from Earth. The first is an indignant Tegan who confronts the new face of the Doctor. The second is young Gareth Jenkins. The boy is dressed like a mini-clone of the Doctor, and helps the Time Lord to prime the console's energiser. Group Marshall Nathan of the Tenth Sontaran Battle Brigade and one of his troops blow their way into the console room, and are delighted with their prisoners. Not only do they have the Doctor, but in the year 2001 Gareth will lead an Earth defence force that will defeat a Sontaran invasion. Gareth hits the console switch the Doctor indicated, and the aliens decompose when caught in blasts of gas. An image of Jimmy Saville appears on the scanner, and seconds later the figure enters, asking the Doctor to present Gareth with a *Jim'll Fix It* badge. Gareth is also given a Sontaran mezon-gun.

Before filming could begin on the abortive *The Nightmare Fair*, and after an American convention appearance, Colin Baker found himself back in costume as the Doctor for *Jim'll Fix It* – a long running BBC Saturday evening family show in which Jimmy Saville OBE made people's dreams come true. Many younger viewers had written to the show's host asking to get involved in a *Doctor Who* 'fix it' and one had not been arranged during John Nathan-Turner's tenure on the programme – although Tom Baker and K9 had both delighted young fans on *Jim'll Fix It* in the Seventies. Most children wanted to travel in the TARDIS, and one particular letter and photograph sent from Milton Keynes caught the attention of producer Roger Ordish and his research team.

> "*Dear Jim, I like* Dr. Who *very much because I have got Colin Baker's* Doctor Who *suit made by my Nan and a tent Tardis. Please could I see Colin Baker and go inside the Tardis. Yours sincerely Gareth Jenkins (Age 8).*"

Having selected the lucky youngster, director Marcus Mortimer contacted the *Doctor Who* production office. Nathan-Turner felt that any sketch performed should remain in the style of the series, so in conjunction with Mortimer, a short playlet was written by Eric Saward entitled *A Fix With Sontarans*. This was set entirely in the TARDIS control room set and could be edited together as a mini-episode, complete with opening credit sequence.

The sketch was originally written for the Doctor and Peri, but Nicola Bryant had booked a holiday prior to the start of production on the forthcoming new season and had to drop out. Janet Fielding however was amenable to return and Eric Saward rewrote Peri's dialogue for the character of Tegan. The Sontaran Group Marshall was also renamed Nathan by actor Clinton Greyn during recording, as opposed to Stern in the script. His subordinate, Turner, was not referred to by name on screen.

The playlet was recorded before a studio audience on the evening of Wednesday 20th February after an afternoon of rehearsals. The TARDIS console room was erected in the studio, Clinton Greyn and Tim Raynham donned their Sontaran costumes from *The Two Doctors* and Janet Fielding (complete with new non-Tegan hairstyle) was clad in her Air Australia uniform which she had worn from *Logopolis* to *Time-Flight*.

SPECIAL TITLE SEQUENCE

A shortened version of the standard Colin Baker title sequence was shown with superimposed credits (in the correct neon lettering style) reading *Starring Colin Baker, With Gareth Jenkins, In A Fix With Sontarans*.

Parts of the console were rigged to explode as the Doctor frantically operated his instruments at the start of the sequence. Both Tegan and Gareth appeared in the control room as a cross-fade from a shot of the empty set, with their bodies 'digitally' assembled. When the TARDIS lurched about, the camera rocked and an orange video effect was superimposed on the screen. The two Sontarans perished when caught in jets of steam blown from off-camera, and were seen in shots with their bodies smoking and covered in green slime and then their empty latex masks caving in whilst slime was forced through their eyes and mouth. This visual effects sequence was pre-recorded earlier in the day, not in front of the actors, or the studio audience. Jimmy Saville was superimposed on the closed scanner screen using a CSO mask, and then entered the TARDIS via its main doors. The complicated aspects of Gareth Jenkins' script were, understandably, written out for him on the TARDIS console. Some of the words were still legible to Sylvester McCoy during his tenure as the Doctor – although he humorously attributes them to Jon Pertwee!

The *Doctor Who* section ran to just over nine minutes, including Jimmy Saville's introduction, and the programme was edited together over the next couple of days with the addition of sound effects and some extra video effects. This particular edition of *Jim'll Fix It* was shown on Saturday 23rd February, 1985, just after Part Two of *The Two Doctors* was transmitted.

Shortly after transmission, *Doctor Who* fans in America were spotted wearing T-shirts bearing the legend 'Who is Gareth Jenkins' and 'The Gareth Jenkins Appreciation Society'!

Andrew Pixley

Image © BBC

Image © BBC

A FIX WITH SONTARANS
CAST

Starring Colin Baker (*The Doctor*) with Gareth Jenkins (*Himself*) and Janet Fielding (*Tegan*), Clinton Greyn (*Group Marshall Nathan*), Tim Raynham (*Sontaran*), Jimmy Saville OBE (*Himself*).

CREDITS

Written by Eric Saward. Special Sound: Dick Mills, BBC Radiophonic Workshop. Lighting: Peter Wesson. Sound: Richard Chamberlain. Designer: Gwen Evans. Producer: Roger Ordish. Director: Marcus Mortimer. BBC © 1985.

BROADCAST DETAILS

A Fix With Sontarans Part of *Jim'll Fix It*	23rd February, 1985	6.05pm-6.40pm

Timelines

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ROSES GROW ON YOU!

The last couple of **DWM**s have been excellent – I particularly liked the Donald Tosh interview. Is there any chance of finding out more about his unused storyline, *The Rose Mariners* – it sounds rather intriguing?

Douglas Hugh,
Chorlton,
Manchester

Donald is currently working on turning his story into a short piece of fiction for ***DWM****, to be printed in the New Year! Keep watching for it.*

Now, last month we apparently opened a vast can of worms by stating that we hadn't received any letters in favour of BBC Home Video's provisional list of 'Special' releases for 1993. To say we were overwhelmed by letters of support for the 'Specials' would be an understatement - here's just a sample of your views in:

DEFENDING THE 'SPECIALS'

I consider some of your readers' condemnation of the BBC Home Video 'Specials' (**DWM** 193) disappointing. How can we *not* be entertained by this fun and stylish medium of presenting material and *Who* luminaries, outside the standard formats?

'Specials' do not block regular releases – they *compliment* the already established range. Dubbing the proposed scheduling for 1993 as "dull", as the Doctor celebrates his Thirtieth Anniversary, must be disheartening for BBC Enterprises. Is this the only gratitude we can offer their commitment to *Doctor Who?*

NYK,
Stockport,
Cheshire

The 'Special' releases are a brilliant idea. Myself, and many others, are too young to remember the black and white stories and would like to see incomplete ones released on video, so that we can get a much better overview of early *Doctor Who.*

I hope they come out very soon, and I'm very sorry that older fans don't share my enthusiasm.

Jason Elford,
Reading,
Berkshire

I can see why many object to the releasing of 'Specials' such as the *Years* series of tapes, but I believe the "patchwork" versions of incomplete stories to be an *entirely* different matter. Classics with missing episodes should be given the same amount of attention as complete ones.

I say that every complete episode the BBC possess should be released, regardless of whether the whole story exists – these fragments have less chance of being shown on television.

Philip Fairweather,
Cambridge,
Cambs

Moan, moan, moan. That's all we've heard about the BBC Home Video 'Specials' so far. Okay, so some might seem a little dull without their final episode *(The Tenth Planet,* for instance), but it's the only way we'll get to see these stories.

If the BBC issued just complete stories, they would *all* be available by 1999 and then what? The 'Specials' give us a chance to see how the stories were made, and lots of wonderful vintage clips. I thought *Daleks – The Early Years* was terrific!

Don't put the 'Specials' down – they're extensions to the ever growing world of *Doctor Who* and they're the only 'new' material coming out right now!

Matthew Harvey,
Ely,
Cambs

I was surprised to read in **DWM** 193 that you hadn't received *any* letters in favour of the 'Specials'. I admit, I'm sceptical of *The Tenth Planet* without the final episode, but I think *The Invasion* or *The Reign of Terror* could be fantastic. In the US, we've had ample opportunity to see all the complete stories and with the show currently out of production, these 'Specials' are our only chance to see "new" material!

Christopher Riff,
Hanover, NH
USA

I am amazed, indeed incredulous, at the letters you've received! Maybe there is a distinct difference between the British video buying public and the Australian video buying public but I'm surprised by the claim by some readers that the 'Specials' are not as popular as complete, episodic releases.

As a video dealer, I would like to stress that, in Australia at least, this is certainly not the case - the 'Specials' *far* outsell the traditional releases. The recent releases here of *The Hartnell Years* and *The Troughton Years* underline this, and I've had many enquiries regarding *The Pertwee Years.* Indeed, the telephone hasn't stopped ringing recently regarding the release of that particular release, whereas the latest traditional releases, *The Claws of Axos* and *The Masque of Mandragora* haven't created nearly as much interest - apart from the *Who* collectors who are interested in buying everything.

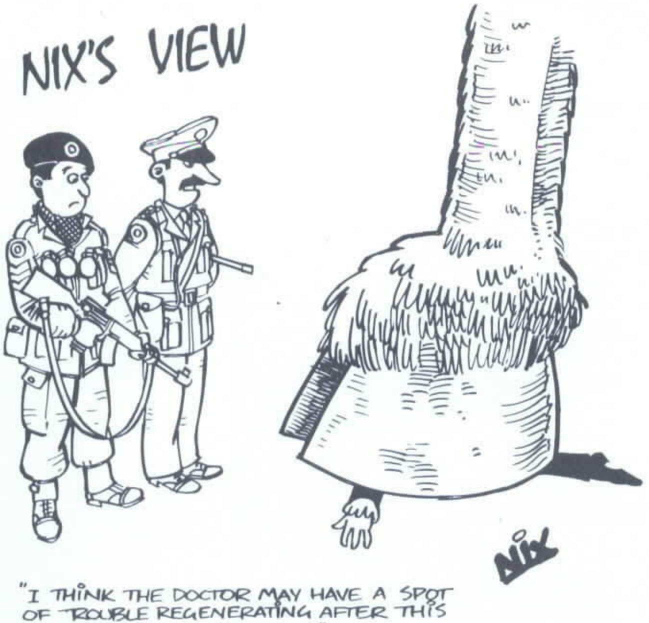
Fans *are* an important part of *Doctor Who,* but we must also remember that there are many people with just a casual interest in the show who are more interested in seeing a wider variety of the twenty-six years for their hard-earned $30.

S M Clark,
Woodford,
Queensland, Australia

We all know of the huge mistake made by the BBC in the Seventies, when they wiped many episodes. This is now history and nothing can be done to change that, but at least BBC Home Video are trying to make amends – by releasing as many videos as possible, as this is the only way many of us will ever get to see them.

So *why* are dedicated 'fans' still not happy?!?

Okay, so it's *not* ideal to have a story released with links, but for ten years or more we've been pestering the BBC to search for



"I THINK THE DOCTOR MAY HAVE A SPOT OF TROUBLE REGENERATING AFTER THIS ADVENTURE, SERGEANT..."

missing episodes all around the world. Are we now saying that if they find any, we *don't* want to see them unless *every* episode of a story turns up?

If this *is* the case, and the fact is that the BBC are *unlikely* to find every episode, we may as well ask the BBC to erase all the odd episodes they do have!

BBC Enterprises are a profit making organisation, *not* a charity for *Who* fans, and if we want to see more *Doctor Who*, we'll have to pay up or they won't bother.

I can't believe anybody who says they're not prepared to watch *The Tenth Planet* until the final episode turns up. I can't wait to see it. If this is the *only* way I'll get to see these episodes, I think it's very brave of the BBC to even consider releasing them.

It was this kind of moaning that has stopped BBC Home Video from releasing any six-part stories, and where has that got us? If you find them expensive then you will have to do something apparently unheard of in the Nineties - save up!

Mark Stangrom,
Norwich,
Norfolk

In **DWM** 179, you printed a comic strip story called *A Glitch in Time.* In that came the line of dialogue "for an ex-Warhead, you're just a bad shot, that's all". *Warheads?* Are these the Warheads we all know and... well, whatever, of **Overkill** fame?

CyberLeader Krayt,
Rainham,
Kent

*Well spotted! Ex-**DWM** editor John Freeman wrote that script, and he is now, of course, editing Marvel UK's highly successful **Overkill** comic, which stars the* Warheads *troopers as well as the ongoing adventures of the new incarnation of an old friend of the Doctor's,* Death's Head! ***Overkill** is, of course, available wherever you bought this copy of **DWM!***

As an aside, the CyberLeader's above letter is the last letter we shall be running in Timelines *that doesn't provide a real name. After all, if you want to say something, why not put your real, full, name and address to it rather than a pseudonym, or initials?*

AND FINALLY

I, too, was excited by the prospect of a re-run of *Doctor Who* on the new British satellite channel, UK Gold. Then I saw what a mess had been made of the stories.

The episodes interrupted by adverts in the most intrusive way possible - the 'UK Gold' logo over half the screen, while the action continued in the other! The closing titles haven't been untouched either!

Then there is the weekend omnibus. This, so I thought, would be a lifesaver to those viewers who, like myself, would not be home in time to record the weekday evening showings. But do we get all five episodes? No, just four, and not always from the same story! *EastEnders* and *The Bill* get *all* of their episodes repeated, so why not *Doctor Who?*

If only we could receive *Doctor Who* on America's The Sci-Fi Channel: no ads, no logos, proper running order...

Richard Gregory,
Southampton,
Hants

More, we suspect, on this, next issue...

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MORE FREE POSTCARDS!

It's 1993, and we welcome in the New Year with Sophie Aldred telling us what she has been up to in the last couple of years, plus her thoughts and hopes for the future of *Doctor Who*. This issue's pull-out and keep archive feature is the surreal 1966 Hartnell classic, *The Celestial Toymaker*, and, in the wake of the successful repeat of the newly restored *The Dæmons*, we learn just how this and other Pertwee adventures have been painstakingly restored.

All this, and the conclusion to *Pureblood* in

Doctor Who Magazine #196

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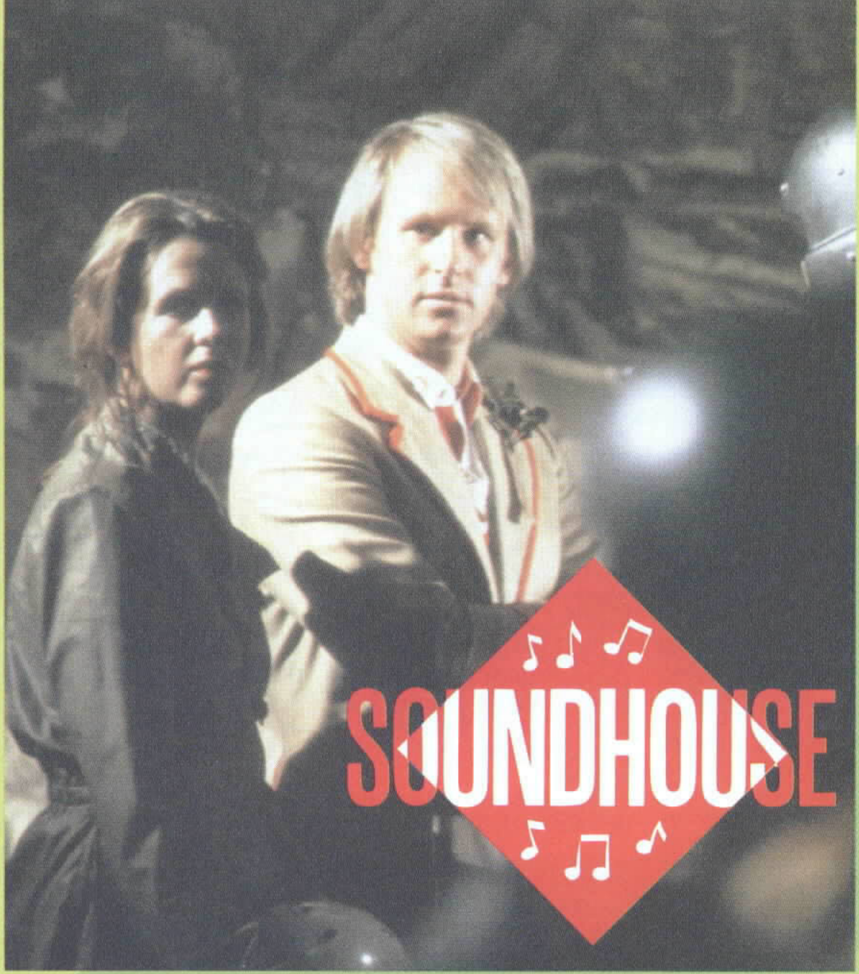

Photo © BBC Video

SOUNDHOUSE

Austen Atkinson-Broadbelt continues his investigation of the BBC's Radiophonic Workshop by talking to Malcolm Clarke, composer of the musical score to among others – *The Sea Devils.*

Malcolm Clarke has been connected with the BBC Radiophonic Workshop since the end of the Sixties. He is well known within the department for being extremely imaginative and innovative in his approach to music. It is this unorthodox approach that has led him into conflict with many directors, as he fought for the acceptance of his style of music. I asked Malcolm to explain how he became involved with the Workshop.

"I began my career at the Workshop in 1969. Although in those days the Workshop had very little in the way of hardware, I expected rooms throbbing with equipment in a sort of science-fiction scenario and envisaged people wandering around in white coats. I had been warned on a number of occasions that the people who worked at the Workshop were quite mad! When I first joined the BBC, I had said that I was interested in the Workshop and eventually I got to a point in my career where I felt that I was going backwards, doing the same thing over and over again. So I finally made the move to the Workshop, much to the alarm of my colleagues, who were wondering if they should send me for psychoanalysis! In the early years there were assistants, who were the composers, and *they* had assistants. These assistants to the assistants were technical engineer-type people and were vital when I first joined the BBC. For example recording on tape was impossible without an engineer being there, simply because recording was so unreliable. The recording heads on the tape machines had to be aligned every day. I came here on attachment when John Harrison left. He was a technical assistant, just like Dick Mills, and I came in to help ease the burden on Dick. So I came here as an assistant to the assistant who assisted the assistants!"

THE SEA DEVILS

It is now twenty years since Malcolm wrote the music for *The Sea Devils* (shown earlier this year as part of the BBC2 repeat season). What did he remember of this period?

"It was very difficult for me because I was trying to do differently a show that was normally done very musically. That is, conventional instruments with an electronic underscore, something which Dudley Simpson had set up. We had the Delaware PCS-3 at the Workshop then. It was one of the first voltage control synthesiser-analogues – incredibly unwieldy! It used to be in my room and took up the whole length of one wall. I was just getting to grips with it in 1972, although you never *really* got control of it. It would never stay in tune; if you turned your back on it the beast would have gone out of tune again! So very basic things, like getting the Delaware to actually play in tune, was a problem. These were the difficulties that confronted me when I was doing the music for *The Sea Devils* and I think that you can hear that in the music."

What was it like pioneering music in the Seventies?

"I felt that what I was doing wasn't really liked. The only way that you can work as a composer is to initially do what you like, and empathise with. But ultimately you've got to satisfy the producer and I never really did crack the problem of finding out what Barry Letts liked. If I had, I could have modified my work so that we both liked it. So, in the end I just did what I thought was right, even though I felt that I wasn't being successful in Barry Letts eyes. I think the mistake that I made then, and have made throughout my career as a composer, is that I have always credited people, whose musical experience is 'normal', with being able to assimilate the sort of sounds that I work with. That isn't the case. We work with all sorts of sounds and as a result have adapted to accepting strange and unusual sounds as normal. But sounds that are familiar and acceptable to us, aren't acceptable to other people. In a *Doctor Who* situation you might think that would be advantageous, you don't want everyday sounds. But there is an element that tells us to make the audience feel comfortable when the Doctor is in danger. I was told that the audience wouldn't feel comfortable with the funny noises that I was making. Well, they are *not* funny noises to me! They are actually very appropriate sounds. *The Sea Devils* sounds had a lot of pitch fibbrato (high speed pitch whistle), the idea being to give the programme a watery, bubbly feel, which for me, it did."

Bearing in mind the experimental nature of *The Sea Devils* music, I asked Malcolm if any other breakthroughs were made during his work on that story.

"*The Sea Devils* was the first time that I composed music to picture. The shibaden (an open-reel black and white video player) had just been installed at the Workshop. It was incredibly crude. If the picture went fuzzy you just rubbed the video heads with a bit of spit on your handkerchief and it would work again! It may have been primitive but it was something of a revolution to compose a picture.

"My greatest pleasure at that time was wrestling with the Delaware. You could really enjoy yourself messing around with the buttons, knobs and connectors. I think the music for *The Sea Devils* certainly sounds like I was having a good time! I often moan that modern equipment has become smaller and smaller, with the buttons and knobs being replaced with compact faders. People ask me what type of mixing desk I like and I always reply, 'ones with big knobs on!' The only reason that we have faders is because you can put six of them side by side in a small area. Whereas if you put six BBC-type knobs on a desk, it would be three times the size of the fader equipment. Nevertheless this modern machinery doesn't lend itself to expressive movements."

Does Malcolm ever listen to any of the incidental music that he did for *Doctor Who?*

"I did get a chance to come back to my *Who* scores when we did the *Doctor Who – The Music* album. Dick Mills, who compiled it, insisted that we include *The Sea Devils*, even though I doubted that anyone would want that sort of music on a record. After all, there's incidental music that you can listen to and there's incidental music that's bloody useless without a picture. I definitely thought that without a picture it would be awful. But, when I came to it again, I was very pleasantly surprised that it was interesting as music; it works today. I think it was probably ahead of its time and that's why it had difficulties. I wasn't really sure what I was doing myself. In 1972 I had only been at the Workshop for a short time. I must say that I have grown to like *The Sea Devils* music."

CRITERIA

Are there any specific criteria to fulfil when creating incidental music for the programme?

"There is a strange combination that you have to try and achieve with *Doctor Who*, a sort of alienation, but with security. That means that you can sit on the sofa and watch in safety, but sometimes you must be allowed to go *behind* the sofa. If you give viewers music that doesn't feel safe at all, they are not going to watch *Doctor Who* again because it's too frightening. Looking back at *The Sea Devils,* I can't say that I wouldn't make the same 'mistake' again."

It was clear that Malcolm's music on *The Sea Devils* was considered rather unorthodox in 1972. I asked him if he thought that his method of *creating* music was as equally unorthodox.

"There is no doubt that twenty years ago I was working in a way that you would expect to be working today. That is directly creating music to the visual flow, which is set down by the studio.

"Modern electronic music allows you to create directly into the medium, without any intermediary. I am not composing for a session musician, I am actually composing for myself – I create the music myself, directly. It is exactly like painting. You get a blank canvas which is silence. You can sit and look at that canvas all day and achieve nothing, similarly you can sit in a silent room all day and compose nothing. The first thing to do is to make a mark on the canvas. You make a sound, is it too harsh, too mellow or too long? You have then got something to relate to, it's no good waiting to be hit by inspiration. You've got to do something and make decisions about what you've done. If you like it, you try and find a way to make yourself like it even *more.* That's the way modern electronic composition works and that's how I worked in 1972. I suppose it was pioneering, in a way."

Malcolm explained the working methods of a modern incidental musician.

"There are two ways of working. The best way to look at it is to ask a question, are you composing to a picture or is the picture adaptable to what you compose? What usually happens is that visual sequences that demand a high technical and expensive input, such as the *Doctor Who* title sequence, dictate how you compose your music. The music must fit the sequence exactly and so your music is altered to fit a sequence of visual events. On the other hand, your music might dictate how the visual sequences look. Recently, for example, I worked on a documentary that looked at the life cycle of salmon. The producer of that show said to me 'Well you've got the story; birth, life, death, re-birth, you've seen the sort of shots we're going to use, what if I say to you give me a piece of music to cover that story lasting two minutes, then we'll cut the pictures to it.' There's a real advantage in doing things that way and the reason for that is very simply music *isn't* like a visual experience. Music is constructed within time and so one of the vital elements in music is the time element, with rhythm being implicit in all music. So you can have a very specific time beat element. Now if you are writing music to visuals, such as the Cybermen marching into battle, you will find that there are rhythmic elements depending upon the speed of the action which will dictate the rhythm of the music. That's random and musically it may be nonsensical, but if your music is going to make sense it has to fit within that time structure. It's much better to construct your music within the time that *you* dictate, because the visual elements are actually so much more flexible, especially in a non-drama programme. So it really depends upon which element, the visual or the sound, is more important."

The Doctor (Peter Davison) almost sets off the Cyber-bomb in *Earthshock*. Photo © BBC Video

It was clear that working on *Doctor Who* was far from easy.

"In *Doctor Who* we were always presented with the fine cut, the definitive version. This meant that if there was an event that had to happen on screen within a one twenty-fifth of a second, you had to compose your music to fit. It wasn't easy, especially, as when all of the *Doctor Who*'s were done, there was no way of synchronising anything. It was all just done free-wheel on tape and you would do it by counting frames and using a stop-watch. I used to draw marks all over my stop-watch so that I knew there was an event coming up to try and actually make things fit. We still don't officially have facilities to transport music around with time code on it, we supply it on quarter-inch tape and it's played in by hand; it's about ninety-nine ►

Lytton's policemen, two of a small minority of characters from *Resurrection of the Daleks,* who Clarke didn't have to compose funeral music for. Photo © BBC

Enlightenment - Clarke's favourite story from the Eighties. Photo © BBC

percent accurate. It's surprising what difference it makes if the sound editor lays it in just the wrong place. If there is a surprise event like the Doctor running straight into a Dalek, but you hear the music reach its crescendo before the event, it's all wrong. In fact sound is always laid a frame or two late, because people are used to sound travelling more slowly than light and so viewers find it unbelievable if a sound event happens at exactly the same time as the action. There is a definite art to laying a soundtrack."

THE EIGHTIES

Malcolm revealed that there were as many difficulties with his work in 1982 as there had been ten years earlier . . .

"I remember that there were problems with my *Earthshock* music. The director, Peter Grimwade, didn't like the music that I had done for it at all. I remember him walking out of the studio and one of the sound operators came in and said, 'He doesn't like what you've done!' Peter Grimwade went to the producer, John Nathan-Turner, and complained about it. It was different and you find that throughout life, if you do something unusual, it's not liked. People like what is familiar and Dudley Simpson had set a formula for *Doctor Who*. What I had done wasn't at all like that. I think people naturally like what they are accustomed to and they weren't accustomed to my music!"

I wondered which of the stories that he composed for were Malcolm's favourites?

"As a television programme, I liked *Enlightenment*. I love the idea of sailing ships racing through space. Fiona Cumming, the director, just told me to do what I thought was right for the piece. I think we were thinking along the same lines as she was very happy with the finished result. Yes, that's probably my favourite.

"Composing music for *Resurrection of the Daleks* was interesting. I seem to remember that everyone died in the story and I think the music reflected that. It was a very realistic story, I think that's important for *Doctor Who*. The opening I did, where the prisoners escape and are shot down by policemen, was an attempt to create a feeling of screaming voices and the bells signalled their deaths. I think I might have gone too far, I'm not sure that the music offered that important sense of security.

"I didn't like *Attack of the Cybermen* as much as *Earthshock*. I think *Earthshock* succeeded because of the feel to the show. The low-key lighting and the fact that it was a confined area really helped me when I was composing the music. To me, *Attack of the Cybermen* didn't have the same sense of danger. I used bits of scaffolding and other bits and pieces to create those odd Cyberman-type sounds. I re-used some of my ideas and themes from *Earthshock* for *Attack of the Cybermen,* to try and achieve a sort of continuity.

"On *The Trial of a Time Lord* I remember the Vervoid sound with great clarity. I think that atmosphere was very effective. I tried to give a luxurious feel to the music to reflect the cruise liner feel of the setting. Yes, I was quite pleased with that one.

"I recall the story line for *The Twin Dilemma* – Colin Baker's first story – but funnily enough I can't remember what I did for the show. One of my weaknesses is that when I've completed a programme I just pull the shutters on it. I just do not watch the programme when it goes out, I don't want to know what it's like. Because I'm interested in the music element, it's always disappointing – I always feel that I could have done better."

Malcolm Clarke composing the music to *Earthshock* in 1981.

Malcolm explained how he sees the rôle of the Radiophonic Workshop in modern broadcasting.

"The Workshop came into being because of the desire to experiment, particularly with radio drama. It was realised that things could be done with sound that had never been attempted before. If there is any justification for maintaining the Workshop in the future, then it has to be because there is this need to have somewhere where producers can come and try out their wildest ideas. I would have thought that in this day and age, particularly with the knowledge that all output can be stored on computer, that the disparate parts of programme making could work side by side. Graphic design, script writing, music, we all use the same basic tool. Surely it's time that somebody got all of these elements together to see what would happen. The bloke sat next to you doing graphics could say 'I'm putting a red backdrop in a sequence, can you give me a bass note to pulse it?' You could then change your music to make a more coherent and successful product. In my experience the best results are always achieved when sparks are flying and people are interacting. The possibilities are staggering. That's my reason for wanting to keep the Workshop going so that we can experiment, not just with sound but with new methods of programme making."

Aware that *Doctor Who* may return to our screens as an independent production, I put it to Malcolm that he may have an opportunity to work on the programme again. Would he work on the new show if asked?

"I am a *Doctor Who* fan up to the point where it retains its credibility. I am not interested in the comical type of story. I am very wedded to the seriousness of the programme, the fact that you have to believe in it. It has to be played for real. *Doctor Who* was for me an ancient man who had experienced extraordinary things that we really shouldn't know about. But you were safe knowing them as long as the Doctor was with you. If a new version was that sort of *Doctor Who* then yes, it would be wonderful to do it. We have become accustomed to big sounds in science-fiction and electronic music is now so well developed that we could do almost anything for the programme.

"On *Doctor Who* the problem was always *time*. Music is virtually the last thing to be done on a programme and so even though two weeks may have been allocated to you, you inherit all of the previous delays and so you are usually left with one week to score an episode. If I could have the luxury of time to compose for a show then I would love to work on a new version of the programme. Wouldn't it be fun if they could update the TARDIS to a portaloo, what a wonderful way to travel! You can do anything with that show, there is no equivalent to *Doctor Who*."

BACK ISSUES

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DWM 151 Graham Williams on *The Nightmare Fair*, The Fall Guys (stunt work) Part 2; South West England Location Guide; Yeti feature. Text Story: *The Infinity Season* by Abnett and Dolan.

DWM 155 David Banks on *The Ultimate Adventure* plus interview with Ian Hogg. Strip: *Nemesis of the Daleks: 4* by Starkings, Tomlinson and Sullivan;

DWM 157 *The Web Planet* Archive; interviews with Jackie Lane and Frank Windsor; *The Curse of Fenric* location feature. Strip: *Hunger from the Ends of Time: 1* by Abnett and Ridgway.

DWM 158 Interviews with Marc Platt, Bill Strutton and BBC publicist Kevin O'Shea, Season Twenty-Six Visual Effects Feature. Strip: *Hunger from the Ends of Time: 2.*

DWM 159 Season Twenty-Six Guide *(Battlefield* and *Ghost LIght)* plus South East Location Guide. Strip: *Train-Flight: 1* featuring Sarah Jane-Smith, by Donkin, Brand and Ridgway.

DWM 164 Interviews with John Nathan-Turner and Philip Madoc; *Terror of the Autons* Archive 1; *The Two Doctors* recording feature; Strip: *Fellow Travel-ers: 1* by Cartmel and Ranson.

DWM 165 Katy Manning and Video FX designer David Chapman interviewed plus *The Terror of the Autons* Archive:2; and Foreign Locations Guide. Strip: *Fellow Travellers: 2.*

DWM 166 Nicola Bryant interview; Behind-the-scenes on *Mawdryn Undead*, Derrick Sherwin on UNIT and his era as producer. Strip: *Fellow Travellers*: 3.

DWM 167 Merchandise special; free flexi-disc. Interviews with director Waris Hussein and Peter Darvill-Evans. Special tribute material to Graham Williams by Anthony Read, Lalla Ward and Mary Tamm. Strip: *Darkness Falling* by Abnett, Sullivan and Farmer plus the first part of proposed *Doctor Who* newspaper strip.

DWM 171 BBC Video special issue including check list, *The Aztecs* production feature, interviews with Wendy Padbury and Tomek Bork. Strip: *The Mark of Mandrogora: 3* by Abnett and Sullivan

DWM 172 *The Awakening* Archive including interview with writer Eric Pringle, designer Barry Newbery, Janet Fielding and John Nathan-Turner. Strip:*Mark of Mandragora: 4.*

DWM 173 Interviews with writer Graeme Curry and director Fiona Cumming plus Fourth Doctor fiction and *Party Animals* strip by Russell, Collins and Pini.

DWM 174 Free Davison poster; TARDIS special - TARDIS journeys listing, console schematics, interview material on its original design, *The Three Doctors* Nostalgia and *The Chameleon Factor* strip by Cornell, Sullivan and Farmer.

DWM 175 Virgin's *New Adventures* previewed with an extract from *Genesys* introduced by John Peel, illustrated by Paul Vyse. Interviews with James Ellis and Louise Jameson. Strip: *The Good Soldier: 1* by Cartmel, Collins and Pini.

DWM 176 Your views on the show, its merchandising and future! Plus a full Target books listing. Brief Encounter - *Mistaken Identity* - by Russell and Keable. Strip: *The Good Soldier: 2*

DWM 177 *The Visitation* Nostalgia; *Radio Times* - the Tom Baker Years; interview with Peter Ling. Strip: *The Good Soldier: 3.*

DWM 178 *Slipback* archive and recording feature. Sophie Aldred on *Ghost Light.* Interviews with Mary Tamm and *The New Adventures* novelists Terrance Dicks, Nigel Robinson and Paul Cornell. Brief Encounters - *Affirmative* by Read and *An Unfulfilled Dream* by Dunn - both illustrated by Vyse. Strip: *The Good Soldier: 4*

DWM 184 Free Postcards. *Delta and the Bannermen* archive, rare stills from *The Tomb of the Cybermen*. New Hartnell fiction by John Lucarotti. Interviews with Graeme Harper and Morgan Deare. Strips: *Business As Usual* by Moore and Lloyd plus *The Daleks: 5.*

DWM 186 Free Postcards. *Enlightenment* archive, with feature by director Fiona Cumming; full details on *Resistance Is Useless*, plus interview with the director. Interview: Tony Caunter; Brief Encounter: *Cathedral Heart* by Cornell and Hudd; strips: *The Grief. 2* by Abnett and Danks and plus *The Daleks 8.*

DWM 187 Free Postcards. Anneke Wills interview. *The Deadly Assassin* archive; interviews with Mitch Mitchell, Donald Hewlett, Tim Piggott-Smith and Bernard Holley; Brief Encounter: *A Romantic Evening* by Fowles and Griffin; Strips: *The Grief 3* plus *The Daleks 9*

DWM 188 Free Postcards. Interviews with directors Graeme Harper and Michael Leeston-Smith; *Revelation of the Daleks* archive; Brief Encounter *The Useful Pile* by Orman and Lambert; Strips: *Ravens: 1* by Cartmel, Williamson and Smith, plus *The Daleks 10.*

DWM 189. Free Postcards.The making of *Shada* with Douglas Adams, Pennant Roberts and Tom Baker. Interview with Rona Munro. Cybermen - the ultimate monsters? Brief Encounter *Time, Love and TARDIS* by Plath and Vyse. Strip: *Ravens: 2* plus *The Daleks 11* and *12.*

DWM 190:Wraparound cover. *Ghost Light* archived. Ian Scoones, Sharon Duce, Frank Windsor and Michael Cochrane interviewed. Brief Encounter: *A Visit to the Cinema* by Bishop and Lambert; Strip: *Ravens: 3* plus *The Daleks 13* .

DWM 191: Free Cybermen poster. Archive on *The Leisure Hive*, plus interview with Lovett Bickford. Interview with Sixties story editor Donald Tosh. Brief Encounter*: Reunion* by Carroll and Molyneux; plus strip *Memorial* by Gray and Ridgway. *The Daleks 14.*

DWM 192: Free Sea Devil Poster. Archive on *The Sea Devils* plus retrospective on Malcolm Hulke. Interviews with Donald Tosh and Ian Scoones. Brief Encounter: *Games* by Warwick Gray plus strip: Strip:*Cat Litter* by Platt and Ridgway. Plus *The Daleks 15*

DWM 193: Free Sontaran poster. Archve on *The Android Invasion.* Interviews with Roy Castle and Brian Hodgson. Brief Encounter: *Toy* by Varney and Lambert, plus strip *Pureblood 1* by Abnett and Andrew. Plus *The Daleks 16* & *17.*

SPECIALS

Rates as above. Please note that only limited stocks are available and are listed on a first come, first served basis.

SUMMER 1991

Full location listings feature. The making of *Silver Nemesis* by Sophie Aldred and *Delta and the Bannermen* by Gary Downie. Strip: *Seaside Rendezvous* by Cornell, Frank and Baskerville.

WINTER 1991

UNIT EXPOSED! Free poster. The making of the UNIT stories and features by Ben Aaronovitch, Derrick Sherwin and Nicholas Courtney . Strip: *The Man in the Ion Mask* by Abnett and Williamson. *Brief Encounter* by Colin Baker.

HOLIDAY 1992

WHO IS SARAH JANE SMITH? Free poster. Interview with Elisabeth Sladen plus biography of Sarah. Archives on *The Hand of Fear* and *K9 and Company.* Strip: *City of Devils* by Russell and Danks. *Brief Encounters* by Tucker, Perry and Cockburn; Bishop and Hudd and a special story by Nicholas Courtney, illustrated by Paul Vyse.

SPECIAL PROJECTS

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DIRECTING WHO

ON VIDEO - CHRISTOPHER BARRY

Christopher Barry had been resisting work on *Doctor Who* until *The Dæmons* won him over in 1971. Although previously one of the programme's most prolific directors, he hadn't worked on the show since 1966's *The Power of the Daleks*. Much had changed in five years and he started by making a few changes of his own even before the cameras rolled. His first input was to the title of his producer's script.

"I asked Barry Letts if he thought it would be a good idea to put the 'a' in *The Dæmons*. I felt this added a little touch of the mysterious. Other than that, there had, of course, been a lot of changes – we'd gone into colour and there was more filming, for a start. I have always had this feeling that *The Dæmons* was all made on film, although I know it wasn't really like that, but we did have the longest filming stint that I had *ever* had on a *Doctor Who* or, in fact, most programmes. We seemed to go on filming for about a fortnight – it was marvellous."

How did he come to choose the picturesque Aldbourne as the story's setting?

"We had a team of people going 'round looking for locations, because time was short. It was my decision to use Aldbourne, which I felt was the best of the bunch. It proved to be very suitable."

One weekend, filming sessions had to be extended and the crew had to work around Jon Pertwee's cabaret commitments. As a result, Christopher missed his sister's wedding.

"Another problem was that Aldbourne had snow in May! However, apart from that one day where it snowed, we had some pretty good filming. It was a very happy and busy location and also very exhilarating; I'd never shot with a helicopter before and we had cars racing around. It was very exciting. I think the locations gave it a breadth of action.

"I thought the story worked pretty well. The only thing in it I'm ashamed of is having a ladder outside a window for Katy Manning to conveniently climb down. I think that was something one thought up on the spur of the moment and regretted later."

The studio recording sessions presented their own problems when it came to effecting the incredible growth of the Dæmon, Azal.

"There was always trouble with CSO (colour separation overlay) in those days – it's much more sophisticated now. It was very hard to get rid of 'fringing' – the line around the image. We had to make sure that when Azal grew he kept moving his feet around, because if he kept still he would have appeared to float away from the background. We had to do the same thing when we made *Robot* in 1974."

The BBC, mindful of the religious sensitivities of viewers, ordered that the word 'crypt' be replaced with 'cavern' throughout the script. The decision still seems mystifying, although Christopher recalls a real life precedent.

"Our cavern was under the church, it wasn't necessarily the crypt of the church. I know a church in Brittany with a cavern which is in fact a prehistoric tomb. It was a pagan area and the church was built over it. You couldn't call it a crypt and in *The Dæmons* the same thing applied, although our cavern had columns and looked like a crypt!"

Changes of a more radical nature were made after shooting was completed.

"There were two shots that Ronnie Marsh, the BBC's Head of Serials, wanted cut out. One was when Katy was lifted up physically over the altar like an offering. The main thing though, was when the Master took a knife and Katy and the knife are all in the same shot together. I think I had a camera low down looking up past Katy to the Master and the knife. Ronnie Marsh thought that was too frightening or explicit and I argued about it with him, with Barry Letts as a diplomatic intermediary. I was very angry about the cut because I hated any interference in a programme after it had been finished."

Interference of a more constructive nature came with the recent colourisation of the remaining black and white film prints.

"I first heard about it when Ian Levine (the *Who* fan providing the Betamax tapes for the source colour) told me about it two or three months ago. I then had a further confirmation from the Reeltime director, Keith Barnfather, when I was making the forthcoming video documentary *Return to Devil's End*. We made that in October this year, and I appeared in it with Jon Pertwee, John Levene, Richard Franklin and Nicholas Courtney. I'm actually appearing as myself!"

Christopher saw his reconstructed serial for the first time when it was broadcast in November,

"I'd seen a trailer and the item on the BBC's science programme *Tomorrow's World*. I was impressed with the quality, which I thought was very good considering that, quite apart from what I read about the process in the *Radio Times*, it was converted from NTSC to PAL. The colour had to be transferred from video to film, and of course film isn't as steady as video and there is a certain amount of judder. Bearing that in mind, I think the results are all the more remarkable.

"The great test of the process is to look at the reds. Red is always a difficult colour for electronic reproduction. If you look carefully, the lanyard on Sergeant Benton's shoulder bleeds terribly, as does the Brigadier's evening wear. The same thing happens to an extent with the Doctor's velvet jacket although it's not so bad there. The jacket's got more blue in it so it's not so bright."

Did Christopher share the disappointment some people expressed with the general picture quality?

"Well I think it's like that because the picture has gone through several generations with this process. It isn't what we would have called broadcast standard at the time but such is the interest in it and, I have to say, such have the standards of quality been lowered on television, that it's acceptable to audiences today.

"I'm really just grateful that new audiences are able to see it, and I hope it stands the test of time.

"Actually Ian Stuart Black, who used to be a *Doctor Who* writer, rang me up after the first episode to tell me how well directed he thought it was!"

Marcus Hearn

The newest *Doctor Who* video release is out in January - *The Dæmons,* newly restored to colour. To celebrate, we have *FIVE* copies to give away in this *FREE* competition, courtesy of BBC Home Video. Just put your answers to the questions below on a postcard or the back of a *sealed* envelope and send it off to: Fallen Angels, *Doctor Who Magazine*, Marvel Comics Ltd., 13/15 Arundel Street, London WC2R 3DX.

Entries should reach us by 4th March 1993. Usual Marvel competition rules apply and multiple entries will be sacrificed to the heat barrier!

1: Name one other story directed by *The Dæmons* director Christopher Barry:

....

2: Azal the Dæmon was played by Stephen Thorne. Which insane Time Lord did he later play in *Doctor Who*?

....

3: What *other* Season Eight story has been re-coloured following the success of *The Dæmons?*

....

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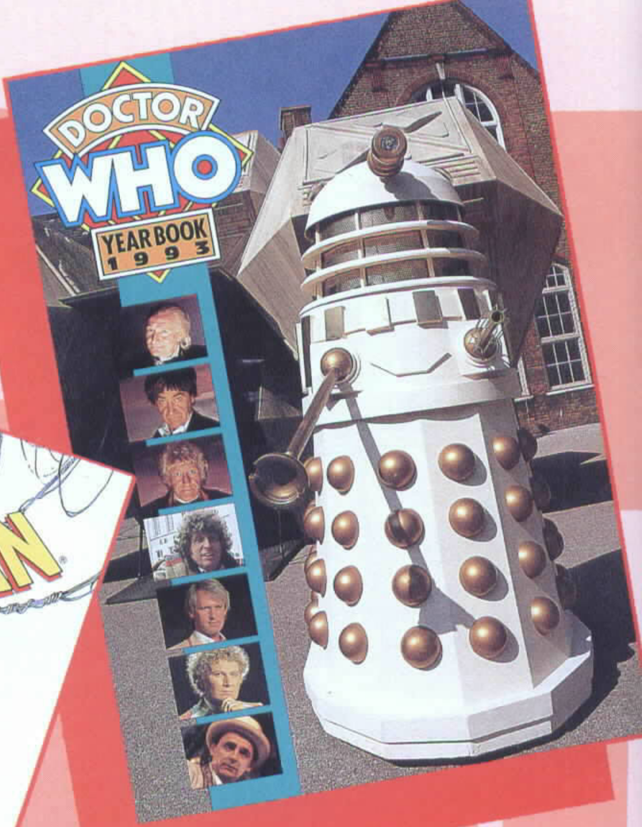
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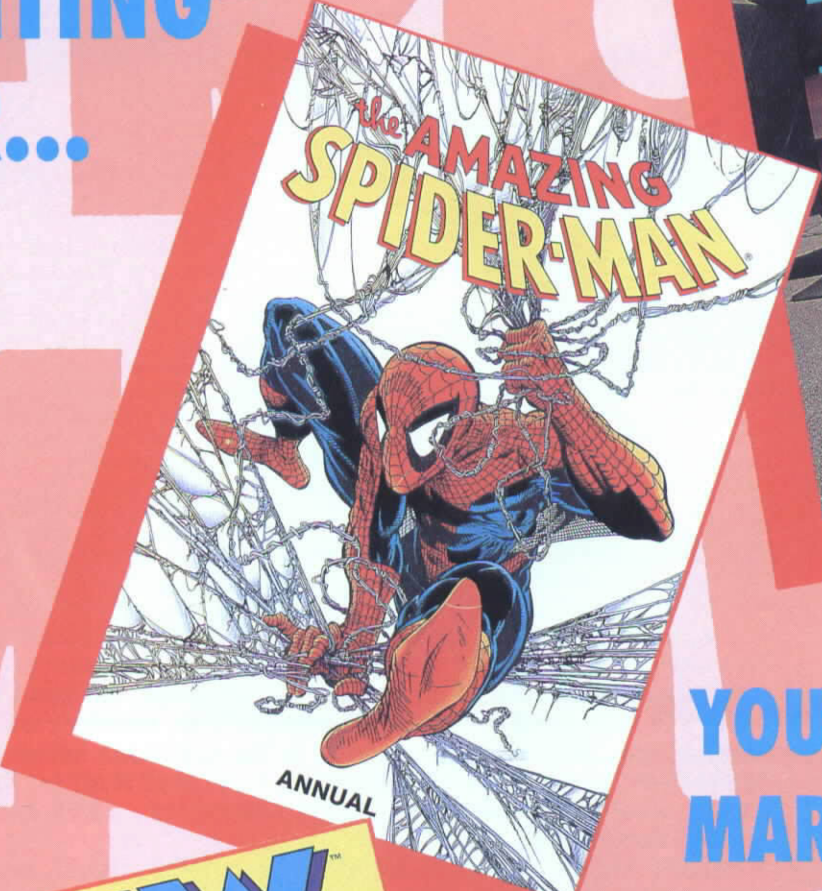
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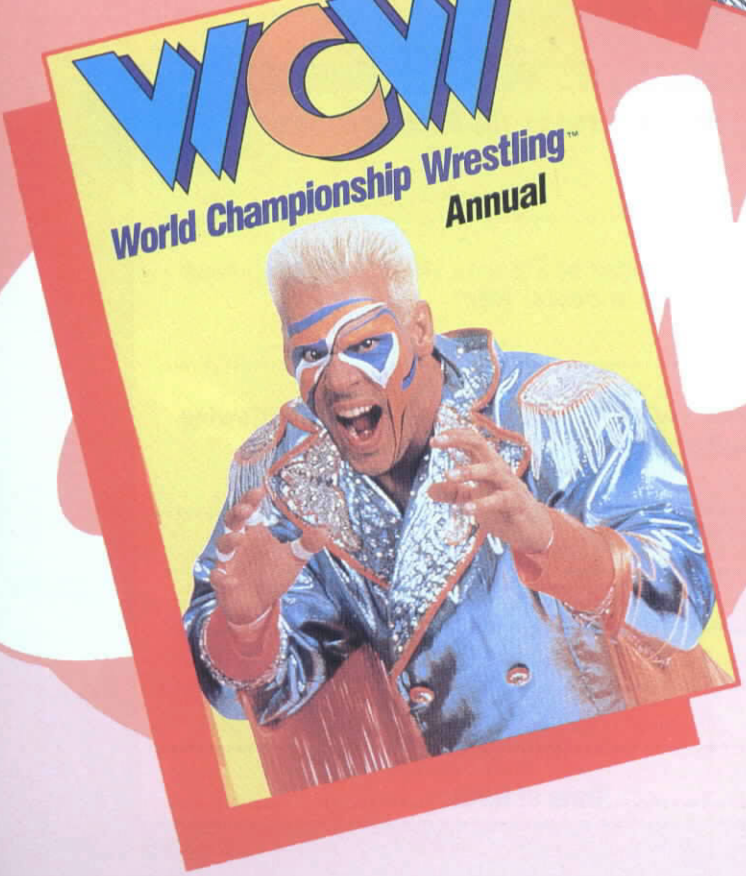
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